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NINA'S TIPS FOR REMODELING YOUR KITCHEN



Tip 1 Maximizing your storage is essential to having a great kitchen. I have seen many kitchens that have no place to put the frying pans, no real pantry and no counter space on either side of the cook top. These are not functioning kitchens. I maintain that all cabinets less than 12 inches wide are useless. What can you store in them? Not much. If you are going to spend the money to remodel your kitchen, let a designer help you maximize the storage space so you really can use it. No more trips to the basement to get that pan or roll of paper towels. At Dream Kitchens, I guarantee we will give you at least 30 percent more storage.

Tip 2 Life has changed. The kitchen is the center of our lives. We cook, our children study, and we entertain in the kitchen. This makes the layout essential. How many times have you asked your child to "stop standing there so I can get to the fridge?" We should be able to easily chat with guests, put chips and dip out on a buffet, and watch TV. We want guests welcome in the kitchen, but on the fringes where they add to the fun but don't get in the way.

Tip 3 Get rid of the clutter. Most countertops are packed with the coffee maker, toaster, food processor, blender, knives, spices and pantry items. This makes it almost impossible to prepare food and makes the kitchen look messy. Have a place to store everything so you can see and use those beautiful countertops. At Dream Kitchens we will store everything away so you are ready for company at any time of day!

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ON THE COVER

Birch Bay House, located on Lake Sunapee and designed by Jeremy Bonin of Bonin Architects in New London, won the NEW HAMPSHIRE HOME Excellence in Design Award for 2015 Home of the Year. Judges said: "The primary living spaces take advantage of the serene water views. The interior is open, but each room is clearly defined with elegant ceiling treatment, creating a home that is comfortable and well proportioned."

Photography by John W. Hession

features

44 A Net-Zero Home for the Long Term

A Concord couple designs a home that produces as much energy as it uses—and allow its occupants to easily age in place.

By Jenny Donelan | Photography by John W. Hession

52 Creating a Truly Custom Home

The owners of Prospect Hill Antiques have found new purposes for many nineteenth-century English and Irish antiques in their Lake Sunapee home.

By Debbie Kane | Photography by John W. Hession

60 And the Winners Are...

At the NEW HAMPSHIRE HOME Design Awards in January, the magazine recognized nine outstanding residential projects by our state's talented architects and designers at a gala celebration in Manchester.

Winners' profiles by Rose Zevos King



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David Baum works as a global consultant, traveling from his home in Peterborough. His autobiography in a published edition of *Six Word Memoirs* reads, "Big Jewish fish. Small gentle pond." His wife wants another dog. He's not so sure.



Nancy Belluscio is a photographer specializing in architectural and environmental images. Originally from the White Mountains, she and her family now live and work in the Monadnock Region. She may be reached at nancysite.com.



Jenny Donelan is an editor and writer with a wide variety of interests, and has covered areas that include computer technology, best business practices, pets, skiing as well as home design. Her articles have appeared in the *New York Times*, the *Boston Globe* and numerous other publications.



Mary Ann Esposito is the host of the public television series *Ciao Italia*, now in its twenty-fifth season, and the author of twelve cookbooks, including her most recent, *Ciao Italia Family Classics*. She lives in New Hampshire. Visit her website at ciaoitalia.com.



Eric Goodwin is an illustrator and caricature artist who divides his time between his hometown of Londonderry and San Diego, California. He is a member of the Beastheads, a collective of like-minded artists who are pushing the boundaries of caricature and portrait art. Eric can be contacted at ericgoodwinart.com.



Debbie Kane is a writer and editor based on the New Hampshire Seacoast. She writes about home, design, food, spirits and a variety of other subjects for regional publications and clients across New England. She may be reached at debbieknewriter.com.



Rose Zevos King graduated from the University of St Andrews in Scotland, where she pursued a degree in art history, and served as the creative director and photo editor for two university publications. She now works as an art collection specialist and freelance writer for clients throughout New England.



Larissa Mulkern writes news and feature articles for numerous publications and clients, including the *New Hampshire Union Leader* and *New Hampshire Sunday News*, Salmon Press as well as Seacoast Media Group. She lives in Wakefield with her husband, Michael, and two cats. She can be reached at lmulkern@roadrunner.com.



Carrie Sherman works as a freelance writer/editor and enjoys writing about education, design, cooking and New England. She also writes fiction, and her short stories have been published in the *Saint Katherine Review* and *Yankee* magazine. She lives in Kittery Point, Maine, with her husband, Terry, and their dog. She can be reached at carrie.sherman7@gmail.com.



Robin Sweetser writes a gardening column for the *Sunday Concord Monitor* and is a contributor to the *Old Farmer's Almanac*, among other publications. A former Seacoast resident, she now lives and gardens in Hillsborough.



Carolyn Vibbert, an illustrator, returned to Portsmouth after spending twenty-two years in Seattle and San Francisco. Her work has appeared in many books and publications, and her clients include Pottery Barn, Williams-Sonoma and *Time* magazine.

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Keeping Sustainability in Mind



Choices you make today affect those you make down the road.

As homeowners, we make choices all the time—some big, some little. While some don't affect the future, others can have far-reaching consequences. For example, what's the best furnace to buy? Or do you look at other kinds of heating systems? When is the right time to consider a solar hot water system? And what do you do with the old windows in your home—repair them or replace them with energy-efficient ones?

When building a new home or renovating an older one, the list of questions goes on and on. Each choice you make today matters to those you make down the road, especially if you plan to stay in your home for the long haul.

These were some of the many considerations facing Harold and Laura Turner when they decided to build an energy-efficient home in Concord they could stay in for the rest of their lives (page 44). By planning ahead, they could avoid possible, future challenges to everyday living, such as climbing stairs or a bathroom that was difficult to navigate in a walker or wheelchair. The Turners' solution was building a right-sized, net-zero house that produces all the energy they need—and despite being very “smart” and state-of-the-art, it's easy to operate.

Another net-zero home we visited in Canterbury (page 32) is also powered by the sun, and wood from the property was used for floors, paneling, shelves, doors and outbuildings—in addition to providing heat. Homeowner Beth McGuinn says the five and a half inches of blown-in cellulose insulation make it possible to heat with approximately three cords of wood a year.

Finding new uses for old furnishings and fixtures is a fun way to recycle, and that's something Barbara and Ron Sullivan have been doing for years (page 68). They're lucky to have a readily available supply of items—the Sullivans own Prospect Hill Antiques in Georges Mills. In their home is a Hungarian sideboard that's been transformed into a coffee station in their new kitchen, designed by Sue Booth of Vintage Kitchens in Concord. The bronze handle on their new fridge is from the front door of a bank, while the floors are reclaimed oak beams from a Massachusetts factory.

Thelma Hewitt has made sustainable choices by growing native plants in her New London garden (page 74), and Mary Ann Esposito's vegetables don't get any fresher than the ones she and her husband, Guy, grow in their own garden (see her recipes on page 24). And when it comes to home décor, there are lots and lots of options made locally (page 20).

So this spring, make a gift to future generations on the occasion of the forty-fifth Earth Day on April 22 and remember to reduce, reuse and recycle.

Editor

Beautiful

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A home-building journey

I'd like to thank NEW HAMPSHIRE HOME, writer Jenny Donelan and photographer John Hession for the amazing article, *A Stone House Stands Tall* [January/February 2015]. To see photos of the Celmers' home and read the story of the process reinforced how lucky my firm is to be a part of their journey. The Celmers are the most wonderful clients, the kind any architect hopes for when beginning a project. We wish them many happy years in their home with family and friends!

—Jeremy Bonin, AIA of Bonin Architects & Associates
in New London and Meredith



A comfortable sitting area off the Barkers' kitchen provides views of Mount Monadnock.

What to do with lemons

In her story in the January/February 2015 issue [*The Season for Fresh Citrus*], Mary Ann Esposito said she preserves Meyer lemons in salt so she can use them all year long. Could you please tell me exactly what she does?

—Anna Neville in Saint Albans, Vermont

Editor's note: Mary Ann was happy to elaborate on her technique for preserving these sweet and juicy treats. She says, "Cut each Meyer lemon into quarters, but keep them attached to the base. Open the lemons and sprinkle generously with coarse sea salt."

"Place lemons snugly into Mason jars in layers and place coarse sea salt between each layer. Press down with a wooden

spoon to compact the lemons. Cover the top of the jar with a layer of salt, then cap and refrigerate.

"Shake the jar every so often as the lemons begin



Preserved Meyer lemons.

to exude their juice.

"Keep the jars refrigerated, as they last a long time. To use, take what you need, rinse off the salt and add to recipes. Preserved Meyer lemons are perfect with chicken, fish, and vegetables as well as in rice and pasta dishes."

The trials of homebuilding

Writer Jenny Donelan and photographer Nancy Belluscio did an amazing job on *A Labor of Love* [September/October 2014]! We love how the story weaves through the photographs. Architect Dan Scully designed us a beautiful home, and we are proud of it. Thank you, thank you. Your magazine is delightful to read and very well put together.

—Susan and Bill Barker in Dublin

An enchanted home

Your magazine is a work of art, beautifully done. It must have been great fun to spend some time at Tomie dePaola's home in New London [*Creating a Magical Home*, November/December 2014], also a work of art.

—Lucy Crichton in Concord



Tomie dePaola arranges flowers from his garden in his kitchen greenhouse. A Navajo spirit figure watches from above.

What's that color?

I absolutely love the color of the kitchen walls on the cover of the September/October 2014 issue and the inside photographs [*Five Fabulous Kitchens: Crafting a Welcoming, Family-Friendly Kitchen*]. I have plans to repaint my bedroom and would love to know what color paint the homeowner used for those walls. Would you be willing to share that with me?

—Sandra Stanard in Center Tuftonboro



Editor's note: Jenn Sanborn, owner of *Sacris Design* in Amesbury, Massachusetts, was happy to share. She writes, "So glad you enjoyed reading about the project, Sandra! The colors chosen for the kitchen are all by Benjamin Moore and they are: Wall paint: New Hope Grey 2130-50 Trim paint: White Dove Cubby paint: Timid White OC-39 Cubby accent paint: Alexandria Beige HC-77 Ceiling paint: Iced Slate 2130-60 Front-door paint: Middlebury Brown HC-68."



Architect Sheldon Pennoyer used curved rooflines to anchor the design of this Lake Nubanusit home to the landscape.

Ideas for design

We love your magazine! The articles have been informative and inspirational as we plan our home.

—Jan Kolesar in Lyndeborough

I appreciate your efforts as editor to show the public the importance of good design throughout the state. Clients who live in other states and have built vacation houses in New Hampshire have told me that they look for every issue of *NEW HAMPSHIRE HOME* because they look forward to seeing the featured articles about new or renovated houses. I believe your magazine is the only credible publication that features residential design in New Hampshire.

In terms of my business, I now have three new clients because they read *Embracing the Lake* [July/August 2014]. In addition, there was a high volume of phone calls and emails to the office last fall expressing interest in learning more about my practice, and many of the people have commented on how much they enjoyed the article about the house we designed on Nubanusit Lake.

Also worth mentioning was your piece in the same issue, *Room for Everyone!* Your mention of architect Bill Mead touched many of us in the architectural community. Architect and homeowner

Tom Murdough was so insightful to mention Bill, and you wrapped it into the article so well. I gave a copy of the magazine to Bill's widow, Hansey Mead, and she was so touched.

I look forward to more collaborations with *NEW HAMPSHIRE HOME*.

—Sheldon Pennoyer of
Sheldon Pennoyer Architects in Concord

Thank you for the article *Sew Many Choices!* in your January/February 2015 issue. I received wonderful feedback, and one of my designers used the article to help finalize a client sale this week!

—Julie A. Wood of
The Leading Edge Drapery in Derry

A big thanks!

Although I wasn't familiar with *NEW HAMPSHIRE HOME* before you featured our Dutch oven in the September/October 2014 issue [*Favorite Finds for the Kitchen*], now that I've experienced your magazine, I am very impressed!

—Mark H. Kelly, public relations and advertising manager for Lodge in South Pittsburg, Tennessee

Correction: The home pictured on page 39 of the January/February 2015 issue was designed by Elizabeth Venus of Christopher P. Williams Architects in Meredith.



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Celebrating Excellence In Home Design

Nine awards were given in eight categories at the NEW HAMPSHIRE HOME Design Awards in January. The presentation took place at the Radisson Hotel in Manchester—see page 60 for more about all the award winners.

PHOTOGRAPHY BY WENDY WOOD



Winners were, from left, Juli MacDonald and Adam Wagner of DeStefano Architects in Portsmouth, accepting the firm's award for Excellence in Interior Design; Peter Wobber and Sam Sayers (standing in back row) and Tim Miner (seated) of Beam Construction Associates, Inc. in North Sandwich, winner of Excellence in Green Design; Jeremy Bonin (standing, center) of Bonin Architects in New London, winner of the 2015 Home of the Year; Peter Ippedico (standing, third from right) of Crown Point Cabinetry in Claremont, winner of Excellence in Kitchen Design; Chris (standing second from right) and Becky Sevigny (seated, right) of Yankee Barn Homes in Grantham, accepting the firm's award for Excellence in Architectural Design; D. Scott Bell (standing, right) of Theo and Isabella Design Group in Ashland, winner of Excellence in Historic Renovation; Susan Crupi (seated, second from left) of David R. Crupi, LLC in Hollis, recipient of Honorable Mention for Kitchen Design; and Renee Carman (seated, second from right) of Mandeville Canyon Designs in Exeter, winner of two awards, Excellence in Bath Design and Excellence in Outdoor Design.



Wendy Lee Brown (left) of the Lighting Showroom in Bedford, sponsor of the Excellence in Green Design Award, chats with June Trisciani of j. ellen Design in Manchester.



Jeremy Bonin of Bonin Architects in New London accepted the 2015 Home of the Year Award from NEW HAMPSHIRE HOME editor Andi Axman.



NEW HAMPSHIRE HOME sales rep Jessica Schooley (right) thanks Annie Rehm of Liberty Hill Construction in Bedford for her company's sponsorship of the 2015 Home of the Year Award.



Enjoying the party were, from left, NEW HAMPSHIRE HOME contributing writer Debbie Kane, with Renee Carman and Pam Oulundsen of Mandeville Canyon Designs in Exeter. The company won awards for Excellence in Bath Design and Excellence in Outdoor Design.



Among those from Portsmouth attending the event were, from left, Juli MacDonald of DeStefano Architects, which won the Excellence in Interior Design award; Scott and Anne Marie Fiorentino of Fiorentino Group Architects; and Terrence Parker of Terra Firma Landscape Architecture.



Fouad and Sy Mahfuz of PRG in Nashua sponsored the Excellence in Interior Design Award.



Editor Andi Axman (right) gives a big thanks to Sarah Brassard of RE Marble & Granite in Temple, a Gold Sponsor of the Design Awards.

Noteworthy Architects and Aficionados



PHOTOGRAPH BY JOHN W. HESSON

Several architects were recognized for excellence in residential work at the American Institute of Architects New Hampshire (AIANH) chapter's annual meeting and awards banquet in January at LaBelle Winery in Amherst. AIANH Past Vice President Jay Purcell (top photo, center) presented Steve McHenry (right) and Brandon Holben (left) of McHenry Architecture in Portsmouth with an honorable mention for Hyder Court Housing in Portsmouth.



PHOTOGRAPH BY JOHN W. HESSON

Purcell (left photo, left) also presented Jeremy Bonin of Bonin Architects in New London with merit awards for his Clearview Lake

Retreat on Lake Winnipocket and Stone-Fence Farm in Salisbury.

AIANH Past President Shannon Alther (bottom photo, left) also recognized three people for their service, among them NEW HAMPSHIRE HOME photo editor John W. Hession for his contributions to the AIANH chapter and for his work promoting sustainable, energy-efficient design in New Hampshire. Hession is working on a documentary about net-zero buildings in the state.



PHOTOGRAPH COURTESY OF CAROLYN ISAAC

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Remembering Roots

Mary Ann Esposito marks Ciao Italia's twenty-fifth anniversary by celebrating the series' hallmarks: sharing traditions and using the best, freshest ingredients.



Guy, Mary Ann and daughter Beth Esposito admire some of the vegetables they just picked from their garden.

In the late 1980s, the stars aligned for Mary Ann Esposito. The time she spent at her mother's and grandmothers' knees in the kitchen, along with all those hours teaching cooking, studying Italian and traveling to Italy were coming together to create something big and new.

"One day when I was typing up some recipes," Mary Ann says, "[my husband] Guy said I should put them together for a show on New Hampshire Public Television [NHPTV]." The idea

seemed far-fetched at the time, but she sent a proposal to the station's general manager. He declined at first, but once NHPTV moved to its new facility, he changed his mind.

So in the summer of 1989, the first program was filmed in Mary Ann's kitchen at home. The eleven-hour day was "tortuous" and "more work than we ever imagined," she says, but twelve more episodes quickly followed and the first *Ciao Italia* series debuted on PBS in January 1990. At that time, *Ciao Italia*

was the only regional Italian cooking show on television and the only national television series produced in New Hampshire.

Ciao Italia quickly became one of the most popular programs on PBS, and Mary Ann joined an elite group of public television chefs that included Julia Child, Pierre Franey, Graham Kerr, Jacques Pepin and Martin Yan. In 1991, Mary Ann's first cookbook, *Ciao Italia*, was published and, within a few years, had become a best seller (more than

350,000 copies have been sold). *Nella Cucina* followed in 1993 and then *Celebrations Italian Style* in 1995. In 2011, Mary Ann published her twelfth cookbook, *Ciao Italia Family Classics*, which is filled with more than two hundred recipes, information about cooking techniques and ingredients, and wonderful anecdotes from her travels and family history. She's now working on her next book, tentatively titled *Italianissimo* and due to be published next year, which focuses on the top five recipes from each of Italy's twenty culinary regions.

Keeping traditions alive

Today, *Ciao Italia* is the longest-running cooking series on public television, and Mary Ann has not strayed from her original mission. She continues to emphasize the importance of seasonal and local ingredients—a tradition that goes back to her childhood when she spent countless hours with her mother and grandmothers, making bread, canning produce and preparing meals for her large family (Mary Ann is the eldest of seven children). “My mother and grandmothers are at the heart of my *Ciao Italia Family Classics*,” Mary Ann says, “and I try to keep them alive through the recipes and stories in that book.”

Gardening also has deep roots for Mary Ann (she remembers her father planting one hundred tomato plants in the family's garden near Buffalo, New York) and also for Guy. “From the time he was in medical school,” Mary Ann says, “Guy has always had a garden, even if it was only a twelve-inch-by-twelve-inch one.”

As time went on, Guy's interest in gardening continued to grow—and so did his gardens. Last summer in his twelve-hundred-square-foot garden in Durham, he grew twelve kinds of let-



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tuces and *only* sixty tomato plants (he used to grow eighty). Other vegetables included peas, radishes, various kinds of eggplant, broccoli, radicchio, leeks, arugula, zucchini and special Italian pumpkins. He gets seeds from Franchi Seeds, a company in Bergamo, Italy.

Guy is the official head gardener for *Ciao Italia* and has been featured in several episodes over the years. “I did these shows in the garden setting because I wanted people to realize where their food comes from,” Mary Ann says. “That’s quintessential Italian!”

One year, she asked Guy to grow globe artichokes, a challenge for any gardener in New England. But he got the plants and babied them, and sure enough, Mary Ann got her artichokes. “It was amazing,” she says.

Gardening is Guy’s passion and also a way for the family to spend time together. Mary Ann helps with the planting, and when daughter Beth visits from Switzerland, where she’s a teacher, she lends a hand, too. “We love passing on what we know to the next generation,” Mary Ann says.

The importance of teaching

Education has always been in Mary Ann’s DNA, and after college, she worked as a high-school teacher. Later she became a student again and began taking cooking classes in Italy. She went on to graduate school and completed her master of arts thesis on a fourteenth-century cooking manuscript written in Italian.

And education has been *Ciao Italia*’s mission from the beginning. “My goal is to teach people what real regional Italian cooking is about,” Mary Ann says. “There are twenty regions in Italy, and they are all different. I want to make those differences clear.” The series’ early seasons focused on Campania and Sicily, where her family comes from and featured its staples, such as pasta, tomatoes and grilled vegetables.



Top: Guy and Beth Esposito gather some of the day’s harvest. In his basket are Tuscan kale (*Cavolo nero*) and Bright Lights Swiss chard. In her basket are *Zucchini Romanesco* and Nadia eggplant; in her hand is an Oriental eggplant. The vegetables are grown from Franchi Seeds, and can be ordered from ciaoitalia.com or growitalian.com.

Above: Beatrice eggplant is another variety available from Franchi Seeds.



In 1994, children's book author and illustrator Tomie dePaola joined Mary Ann Esposito on the set of *Ciao Italia* at NHPTV in Durham to make a dove-shaped bread called *columba*, a classic Easter treat.

NHPTV is hosting a twenty-fifth anniversary dinner in honor of *Ciao Italia*'s milestone on Tuesday, April 21; the venue is TBA as we go to press. Mary Ann will create the menu, and introduce each course and the wine it is paired with.

Tickets for the main event—which include cocktails, book signing and dinner—are \$125 and may be ordered online at nhptv.org/ciaoitalia.

Subsequent seasons have featured the foods of Piedmont, Umbria and Tuscany, among other regions.

Over the past twenty-five years, Mary Ann has made more than fifty-five trips to Italy, and every fall, she and Guy take a group to a cooking school to learn the particulars of that region. This coming September's destination is Venice and the Veneto region, which includes the towns of Verona, Padua, Vicenza and Asiago. Look for details on ciaoitalia.com and italiansun.com.

This spring, keep an eye out for *Ciao Italia*'s twenty-fifth anniversary season's programs (check your local PBS listings). This series showcases the best of *Ciao Italia* from the last twenty-five years, and all the episodes have new introductions that were filmed in Puglia, Italy, last summer. This summer, Mary Ann will be back in the studio, producing programs for the twenty-sixth season, whose theme will be based on her forth-

coming book, *Italianissimo*.

Ciao Italia continues to be popular with people of all ages, all over the United States and beyond. And Mary Ann shows no signs of slowing down. Despite a rigorous schedule that includes more than forty public appearances a year, she says she loves getting feedback from fans and viewers. Recently a woman told her that she had been afraid to make pasta until she watched *Ciao Italia*. "I love teaching people," Mary Ann says. "It's so much fun! I want them to learn about the ingredients and come away with something they can enjoy and apply." NHH

Resources

Ciao Italia Airls weekly on PBS stations; check local listings • ciaoitalia.com
Facebook/[maryannesposito](https://www.facebook.com/maryannesposito)

J. Pace and Son (781) 231-9599 • jpaceandson.com

Seeds from Italy, distributor of Franchi Seeds of Italy • growitalian.com

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Skillet-Baked Tomato Cobbler SERVES 6–8

While I am harvesting cherry tomatoes, both Sun-Gold and Sweet 100s, I make plans for using them. Some we will eat, some will go to neighbors, some will be frozen for making delicious tomato soup and some will go into this glorious tomato cobbler.

- 1½ cups plus 2 tablespoons unbleached all-purpose flour, divided
- 1 tablespoon sugar
- ¼ teaspoon salt, plus more, to taste
- ½ cup cold butter, cut into small pieces
- 4 or 5 parsley leaves
- 4 or 5 basil leaves
- 2 small sprigs tarragon, leaves only
- 4–5 tablespoons ice water
- 2 tablespoons olive oil
- 1 medium onion, minced
- 2 cloves garlic, minced
- 2 tablespoons red wine vinegar
- 1 pound yellow cherry tomatoes, stemmed and left whole
- 1 pound red cherry tomatoes, stemmed and left whole
- 1 cup fresh or frozen corn
- 1 cup grated cheddar cheese
- 1 cup chopped mozzarella
- 3 twists of the peppermill
- 1 small egg, lightly beaten
- 2 teaspoons coarse sea salt

1. In a food processor, whirl 1 cup and 2 tablespoons of flour, the sugar and ¼ teaspoon of salt together with a couple of pulses. Add the butter and pulse until it is size of peas. Add the parsley, basil and tarragon, and pulse a couple of times. With the motor running, slowly add enough water through the feed tube to create a dough that holds together when a bit is pinched between your fingers. Do not make the dough too wet. Gather the dough into a disk shape, wrap and refrigerate for several hours.

2. Heat the olive oil in a 10-inch cast iron skillet or similar stovetop-to-oven pan. Cook the onion over medium heat until wilted; add the garlic and cook until soft. Raise the heat to high and splash in the vinegar; stir the ingredients and allow the vinegar to evaporate. Transfer the onion mixture to a large bowl. Let cool 10 minutes. Reserve the pan.

3. Add the tomatoes, corn and ½ cup of flour to the onion mixture, and combine well to coat everything evenly. Add the cheddar and mozzarella cheeses, and mix well. Add salt, to taste, and pepper. Set aside or refrigerate until ready to roll out the dough.

4. Preheat the oven to 375°F. Place the dough in the center of a lightly floured sheet of parchment paper. Place another sheet of parchment paper on top of the dough. Use a rolling pin and roll over the paper to create an 11-inch diameter.

5. Spread the tomato filling in the skillet. Remove the top sheet of parchment paper from the dough and flip the dough on the top of the skillet. Pinch the dough all around the edge of the skillet to seal in the ingredients. With a small knife, make a “v” in the center of the dough to allow steam to escape. With a pastry brush, evenly brush the egg over the dough and sprinkle with the coarse sea salt.

6. Place the skillet on a rimmed baking sheet, and bake for 50 minutes or until the top is nicely browned and the tomatoes are bubbly. Serve hot or warm from the skillet.

Recipe courtesy of Mary Ann Esposito



Sugar Snap Peas and Feta Cheese Salad

SERVES 6

Crunchy sugar snap peas—I eat them right off the vine! But when I do cook them, I steam them to retain that crunch and vivid green color. A favorite family salad during the summer is this simple one with feta cheese and onion. To vary the dish, add fresh mint and lemon zest.

- 3 cups sugar snap peas, strings removed and rinsed
- 3 tablespoons extra-virgin olive oil
- 1 small red onion, cut into thin rings
- 1 cup diced feta cheese
- Salt, to taste
- Grinding coarse black pepper

1. Have a large baking dish full of ice water nearby. Place the peas in a steamer basket over boiling water. Cover and steam 2 minutes at most. Drain the peas and plunge them into the ice water to cool them and stop them from cooking. Drain well and pat dry on a kitchen towel.

2. Place the peas in a bowl and toss them with the olive oil to coat them well. Add the onion rings and toss again. Add the cheese, salt and pepper, and toss gently. Serve at room temperature.

Recipe courtesy of Mary Ann Esposito

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Kale and Swiss Chard Crustless Quiche

SERVES 6

Kale and Swiss chard have honored places in my home garden. I love their royal presence as they tower over other nearby vegetables. Kale's sturdy leaves are the perfect complement to the more delicate chard, and together they make a delightful combo in this protein- and vitamin-packed "quiche."

- 6 large eggs
- 1 teaspoon salt (or more if you prefer)
- 1 cup low-fat half-and-half
- 1½ cups grated Swiss, cheddar or provolone cheese
- 1 cup cooked kale, well-squeezed and coarsely chopped
- 1 cup cooked Swiss chard, well-squeezed and coarsely chopped

1. Preheat the oven to 375°F. In large bowl, whisk the eggs until frothy. Add the salt and half-and-half. Stir in the cheese, kale and chard. Mix well and transfer to an 8- or 9-inch-by-2-inch pie dish.

2. Bake until the quiche is set, about 30–35 minutes.

3. Let cool 10 minutes before cutting into wedges to serve.

Recipe courtesy of Mary Ann Esposito

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Roasted Ratatouille SERVES 6

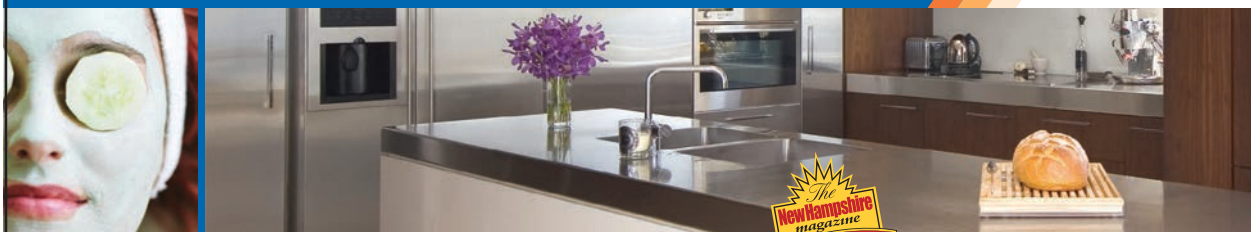
Ratatouille is a stew-like vegetable dish from the Provence area of France. It usually contains eggplant, zucchini, onion and peppers, but nothing in the world of food is a commandment; other vegetables can be used at the cook's whim. Ratatouille serves nicely as a side dish or a main vegetarian offering. I like to digress a bit and bring out more vegetable flavor by roasting all the vegetables instead of stewing them.

- | | |
|--|---|
| 3 tablespoons extra-virgin olive oil, plus extra for drizzling | 3 small Japanese eggplant, trimmed and cut into ¼-inch-thick rounds |
| 1 teaspoon coarse salt | 8 large cherry tomatoes, cut in half |
| 4 twists of the peppermill | 1 medium onion, peeled, cut in half and sliced into ¼-inch-thick rounds |
| 3 small zucchini, trimmed and cut into ¼-inch-thick rounds | 1 cup grated cheese |
| | 4 large basil leaves |

1. Preheat the oven to 350°F. Pour the olive oil into a large bowl, and stir in the salt and pepper. Add all the vegetables and toss gently to coat in the oil.
2. Transfer the vegetable mixture to a nonstick baking sheet and spread in a single layer. Use two baking sheets if necessary.
3. Roast in the oven until the vegetables are soft but not mushy and begin to take on some color, approximately 25 minutes. Turn the vegetables once halfway through the roasting cycle.
4. When ready to serve, transfer the vegetables to a serving dish. Sprinkle the cheese evenly over them and allow it to melt.
5. Stack up the basil leaves and roll them tightly. Slice the leaves crosswise with a knife to *chiffonade* the basil and sprinkle over the vegetables. Drizzle with olive oil and serve.

Recipe courtesy of Mary Ann Esposito

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Homeowners Ruth Smith (left) and Beth McGuinn cradle a pair of hens at their solar-powered home in Canterbury, where they raise sixteen chickens and one rooster, plus have a small organic garden.

Home, Green Home

Energy efficiency and sustainability were paramount concerns when a Canterbury couple designed and built their home.

Powered by the sun and heated with not one drop of fossil fuel, Ruth Smith and Beth McGuinn's home reflects their commitment to sustainability and energy efficiency—and a passion to share their knowledge and home with others.

The two-story, 1,800-square-foot saltbox-style home, called FeatherLeaf Farm, has been opened to the public during several home and garden tours hosted by church, community and green building groups—both during and after construction.

"We've literally had hundreds of friends and strangers come through here," says McGuinn, who produced a brochure with details about the construction, including a timeline, reading and resources list, and lessons learned during the ten-year process.

McGuinn—a trained forester who works as the executive director of the Five Rivers Conservation Trust that serves sixteen towns in the Concord area—says she read at least a dozen books on green home-building and that research came in handy when

BY LARISSA MULKERN | PHOTOGRAPHY BY JOHN W. HESSON

working with the builder and energy consultants.

"We wanted to build a green, energy-efficient home that would be accessible to people," she says. "We want to show this is a house anybody can build. We didn't want it to be a complicated science project."

McGuinn and Smith launched their home project in 2004 when they purchased a four-and-a-half acre lot in Canterbury, a town they love. "This is a special town with people with similar values and a great location," Smith says. "It's a great community with a rural feel, with convenience to work." (Smith works as centennial coordinator at the Audubon Society in Concord.)

Using the site's wood

The land was cleared in early 2005 with all the lumber set aside for future use. Logs were harvested, transported to a local sawmill, taken to a kiln facility for faster drying and then to a finishing mill, before being returned to Canterbury. McGuinn lists the tree species used: white pine, red oak, white oak, ash, gray birch, red maple, sugar maple, cherry, yellow birch and poplar.

Most of the floors are red oak. Pine was used for paneling; shelving units; closet doors and flooring; and the wood shed and the chicken coop. The stairway treads are oak with cherry kick panels and banisters. The spindles alternate between five key species: oak, cherry, poplar, birch and maple. Except for the sheathing, siding, framing, doors and windows, all the wood used to build the home was harvested from the site.

Milled hardwood lumber was used for trim and moldings as well as in horizontal paneling. The variations in wood grains, tones and striations became as much of a design element as selecting a paint color for an accent



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wall. “There is no painted wood in the whole house,” Smith says. “We wanted it all natural wood.” One of the “accent” walls with the horizontal paneling turned out “drop-dead gorgeous,” she says. Smith and McGuinn call it the “rainbow of wood.”

By January 2006, the framing, roofing, electrical, plumbing and much of the interior features—such as the kitchen counters, interior doors, oak floors and paneling—were completed. “We were really lucky we had contact with people who knew how and where to mill, kiln-dry and finish the wood,” McGuinn says.

Heart of the home

The kitchen—within view of the centrally located soapstone woodstove with a chimney running up through the middle of the house and through the bedroom on the second floor—is the heart of the home.

“We designed the house around our kitchen,” McGuinn says. The layout in their old home was not conducive to entertaining. “We designed the peninsula counter in the kitchen where we can and do spend most of our time, chopping and mixing and cooking. But



Two solar-energy systems were installed at the Smith-McGuinn home by ReVision Energy in Exeter. Two panels atop the porch are linked to the hot water heater, and the more expansive, sixteen-panel solar array on the roof generates more than enough electricity for the lights and appliances, especially on sunny days.

I have the ability to communicate with people sitting at the counter, in the dining room or living room, and see the friends coming through the front door. I’m no longer isolated.”

Solar panels create power to operate the Energy Star-rated electric stove and other appliances. The Smith/McGuinn home is classified as a “net zero energy” home because the total amount of energy used by the building annually is roughly equal to the amount of renewable energy created on the site.

Staying warm

What wood wasn’t used for building is now used to heat the home. On average, Smith and McGuinn burn from two and half to three and one-quarter cords of wood a year, and the home is

so tightly insulated, it can maintain a temperature of between 60 degrees and 65 degrees in the winter even ten hours after the fire is built in the morning and left to burn all day. “We start the fire up again when we get home in the evening,” Smith says, “as the stove still has a bed of hot coals.”

“We have five and a half inches of blown-in cellulose insulation,” McGuinn says. “The first main feature of a green house is the insulation. That’s what makes it possible to heat with much less wood. One inch of rigid foam lined with foil (polyisocyanurate) over the exterior of the shell seals the air out, like a windbreaker.”

Orienting the home to the south, with the concentration of windows on the south side; highly rated insulation (about R-28); good windows with low-E coating; a centrally located chimney and woodstove; floor vents; and an open stairway contribute to the home’s net-zero energy rating. “We use only wood and solar, not fossil fuels, to heat our home,” McGuinn says.

Paul Leveille, a high-performance building specialist with the Resilient Buildings Group at the Jordon Institute in Concord, served as energy consultant on the project. Smith and McGuinn brought their design ideas to him, and he used energy-modeling software to predict different options based on the number of windows and other factors.

Modeling helped estimate the “plug load,” the amount of energy used by



Homeowners Ruth Smith (left) and Beth McGuinn not only enjoy cooking and spending time in the open concept kitchen, they have hosted many tours showcasing the home’s solar-energy systems and energy-efficient construction.

the appliances. "The most useful outcome of modeling is for understanding what the box of the house should look like, where the windows should be and what kind of windows to use, and for choosing heating and cooling systems," Leveille says.

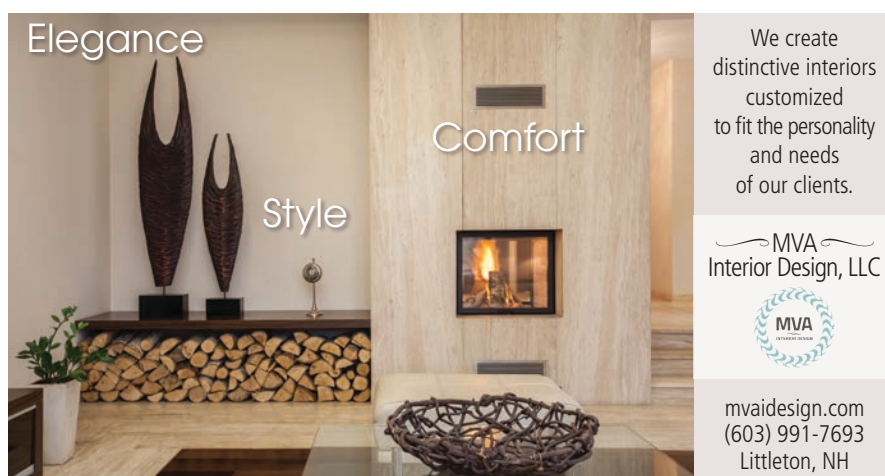
Working with clients well versed in green building was helpful. "From my perspective, it was a blessing," Leveille says. "They knew what questions to ask. If every homeowner read as much on green building, we'd have better, tighter houses."

One of the reasons Smith and McGuinn's home is considered a net-zero building is that it produces more energy than it uses; that unused energy gets returned to the electric power grid and is used by neighbors. "The electric meter actually runs backwards," Leveille says. "It means the utility's power plant needs to produce that much less energy."

Not only was densely packed cellulose installed in the exterior framed wall, a rigid foam with foil lining was used to prevent heat loss around the windows. Leveille says that, on average, New Hampshire homes lose one-third of heat through air infiltration. The rigid insulation Smith and McGuinn installed eliminated thermal bridging where heat transfers from the inside to the outside.

After researching a number of companies, Smith and McGuinn chose ReVision Energy of Exeter to install roof-mounted solar panels that generate the home's electricity and a second system linked directly to the eighty-gallon hot water heater.

Heather Fournier, ReVision Energy marketing manager, explains that on a sunny day, when the sixteen solar panels generate more electricity than the homeowners require, the extra power is returned to the grid and reflected as a credit on their electric bill. The low-maintenance solar



panels, made from tempered glass over silicone, are mounted securely to rails attached to the asphalt-shingled roof. Snow slides off easily in the winter, Fournier says, and there's no need for cleaning.

Fournier adds that ReVision Energy has held several tours of the Smith-McGuinn home and the couple "practice what they preach" in both their home and professional lives. "Beth and Ruth are true champions," Fournier says. "They have taken the time to learn about solar energy and sustainable living, and they share what they've learned with others."

Forward thinking

Bill Bartlett of Bartlett Builders, Inc., in Hopkinton collaborated with Smith and McGuinn from the beginning. "We designed the house together with Paul's input," Bartlett says. "[Smith



To maximize heating efficiency, the wood-burning fireplace was built in the center of the open-concept first floor.

and McGuinn] knew exactly what they wanted and researched the project like we all should be doing."

Bartlett says his crews have built energy-efficient, solar-powered homes for many years, and he predicts the trend will continue. "You're going to see this solar photovoltaic trend take off," he says. With federal tax credits

and state rebates available to homeowners who utilize energy-saving technology, Bartlett says building green is a "no brainer" in newly constructed homes. He doubles the building code requirements for insulation, for instance, to make thicker, tighter walls and attends seminars on the latest, greenest techniques and materials.



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No paint here—visitors find only beautifully varnished woodwork on the paneling, flooring and trim, all harvested from several kinds of trees growing on the property.

Solar photovoltaic (or “PV”) panels were installed at FeatherLeaf Farm in June 2012, and the solar hot water heater was installed in December 2011.

Bartlett says solar energy and so-called green building methods are not new concepts. When they were tried in the 1960s and 1970s, “those methods may have been thought of as outlandish ideas from hippies,” he says. But today, more people recognize the power available from the sun.

Building green also means less waste. “What I’m most proud of with Ruth and Beth’s home is that it is very green, very sustainable,” he says. **NHH**

Resources

Bartlett Builders, Inc.

746-3880 • wcbartlett@comcast.net

Resilient Buildings Group

226-1009 • resilientbuildingsgroup.com

ReVision Energy 501-1822 • revisionenergy.com

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Conservator Anthony Moore restores a painting in his York, Maine, studio, where he combines concentration, precision and a steady hand.

New Life for Old Paintings

Cleaning and repairing oils takes special expertise and a trained eye—and the results can be remarkable.

For more than twenty years, Anthony Moore and his five-person staff in York, Maine, have specialized in the conservation and restoration of oil paintings in genres ranging from early religious icons to old master works, and nineteenth-century American and European paintings to modern art and newly executed pieces. Moore's company, Anthony Moore Painting Conservation, is known worldwide for expertise in China trade paintings.

NEW HAMPSHIRE HOME spoke with Moore about his work.

NEW HAMPSHIRE HOME (NHH): *When should people bring in a painting for conservation?*

ANTHONY MOORE (AM): We recommend surveying your paintings regularly and bringing them in sooner rather than later. Usually people wait too long before taking care of their paintings. The painting is on the wall, and people are just used to looking at it and

BY CARRIE SHERMAN | PHOTOGRAPHY BY JOHN W. HESSION

don't really notice until bits of paint begin to fall off. Often people bring in paintings when they're planning to give them to the next generation.

Once, we received a small painting in an envelope, and when we opened the envelope, we could pour the painting out. The paint pieces had become so small they were like sand. Unfortunately, that painting did not survive.

Taking the time to really look at paintings is well worth it. When we conserve a painting, we always discover something interesting—



PHOTOGRAPHY COURTESY OF ANTHONY MOORE PAINTING CONSERVATION

Top: *The Skier* by Maxfield Parrish was featured on the cover of *Ladies' Home Journal* in January 1931. Although the painting survived a fire, for decades it seemed too damaged to restore (shown here before restoration).

Above: At Anthony Moore Painting Conservation, the blisters were put down and the painting was cleaned. "Some of the glazes were beautifully intact beneath the blackened surface," Moore says.

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a certain compositional strategy or color combination.

NHH: *You have paintings here that are representative of all periods. How do you and your clients determine if restoration is the right choice, financially, for a painting?*

AM: Occasionally, you can answer that straightforwardly: the painting is worth hundreds of thousands of dollars so don't think about it—restore it. If the painting is a family piece and the client cares about it, then I think restoration is worth it. A client will say, "Well, it's not worth very much, but it is to me." Paintings should not always be defined by their dollar value. It's one of the only arts where we stick a dollar value right next to the work.

All our conservation estimates are complimentary.



Staff member Jeremy Fogg cleans *Mount Washington from the Valley of Conway* by Benjamin Champney. In a series of steps, Fogg gently uses a Q-tip to remove the surface dirt, then the old varnish, and then any paint from previous restorations.

NHH: *What steps do you and your staff take when conserving a painting?*

AM: First, we do a structural assessment. If we are looking at a painting that's just dirty, then the restoration is relatively simple. But, if you have moisture damage, the canvas has started to shrink and

the paint is flaking, that will change the way we approach the conservation.

Throughout this process, we take photographs and we also do an ultra-violet examination, which will reveal layers of varnish and any previous restorations.

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Detail of "The Couples Table" by Brian Sargent. Photo by Bill Truslow.



During the restoration process, staff members confer frequently on paint colors. Here Anthony Moore (left) and Jeremy Fogg examine a painting. "We don't all see the same colors," Moore says. "So, it's quite a process."

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To consolidate flaking paint, we use various glues, ranging from sturgeon to rabbit skin to the newer polyvinyl acetates (PVAs). Sturgeon glue is far more flexible than the others.

When the painting is stabilized, we can clean it, removing surface dirt and discolored varnish. One must take care, obviously, not to remove original paint.

One or two people do the cleaning, and someone else always cleans the signature. Sometimes the signature is put on in a different manner, and in that respect, we don't want to make any mistakes.

The majority of my staff are inpainters—they restore the image—and that's a very collaborative process. It can be quite difficult for one person to do it all. Certain people have more skill at blocking a painting, and others have more skill at finishing. We all discuss

the paint colors, and we examine the paint in different lights for accuracy. We don't all see the same colors. So, it's quite a process.

Some of our restorations can take years. Having a staff means we can handle many projects. There are periods when you have to put a painting aside for various reasons. For example, you can only assess specific dark colors correctly at certain times of day. I used to think that was somewhat fanciful, but it isn't.

Tips from Painting Conservator Anthony Moore

Where is the best place to hang an oil painting?

- Out of direct sunlight.
- In a place that's protected from humidity, moisture and extreme temperature changes.

How can I clean a painting on my own?

- This is not advised!

How often should a painting be cleaned?

- Consult a conservator, but as a rule of thumb, about every hundred years.

What's the best way to invest in paintings?

- Look at paintings and learn about them.

NHH: *As a conservator, you are known for your restorations of China trade paintings. The Seacoast has a rich trove of these paintings. What special qualities do these paintings present?*

AM: Those paintings were done in the eighteenth and nineteenth centuries for ship captains who were trading in Chinese ports. Captains brought paintings, prints or photographs of their wives or daughters to have portraits of them painted by Chinese artists. Captains



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would commission a portrait of themselves and their boats as well.

The theory is that the portraits were done in a day, but I'm not sure about that. Each painting looks like it was done by one hand, so it is possible to ascertain who the artist was by the style.

In general, the oil paint appears to have been applied quickly because it sinks into the gesso, the primer coat on the canvas. The effect is reminiscent of watercolor on paper, a technique the Chinese were used to. Probably, these artists were given a Western prototype to work from.



Jeremy Fogg photographs a painting in the early stage of its restoration process.

NHH: *Is there a restoration you did that was particularly gratifying?*

AM: We worked on a Maxfield Parrish painting (*The Skier*, see page 39) that had been in a fire. The family had kept the painting, even though it was all black and blistered, for twenty or thirty years. No one had ventured to think that it could be restored. Then it came to us. We knew the blisters had to be flattened, and some of them had broken, but we thought we could do it. We managed to put most of the blisters down, and then we cleaned the surface. The whites had changed a bit with the heat, but some of the glazes were beautifully intact beneath the blackened surface. **NHH**

Resource

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OCCUPANTS
TO EASILY AGE
IN PLACE.

HAROLD AND LAURA TURNER had a particularly ambitious list of goals when they set about designing their new house in Concord a few years ago. Like all prospective homeowners, they envisioned a beautiful, comfortable home. But they also wanted to build one that was self-sustaining in terms of energy (a net-zero home), that they could age into and that would serve as a leading-edge example of both kinds of houses—a kind of living laboratory so others could discover how to build more efficient and age-appropriate homes in the future.

The Turners' home is in a rural neighborhood in the city of Concord, surrounded by 6.74 acres of conservation easement along the shore of Turtle Pond. The footage for the finished living space is 3,300 square feet, but Harold estimates the actual living space to be closer to 3,100, due to the thickness (about one foot) of the house's walls. The two-level house is on a sloped piece of land, with grade access at both levels (the surrounding earth serves as insulation).

The upper level has all the rooms the Turners need on one floor, and includes living and sleeping areas as well as a kitchen, bathrooms and a washer/dryer. The lower level can accommodate guests and can also be used for a caregiver suite, should it be needed in the future, or for "multi-generational living" for extended family.

In addition to the home's renewable-energy design, which includes geothermal heating and solar panels, all materials used were chosen with an eye for sustainability and durability.

Multiple motivations

Given Harold's role as president and chief executive officer of The H.L. Turner Group Inc.—a Concord-based team of architects, engineers and building scientists that is nationally recognized for award-winning environmental building design—it is not surprising that he embarked on a project like this. His home is dubbed the ROSE Cottage Project because it is constructed using the Turner Group's ROSE (Renewable energy pro-

A three-season room allows Harold and Laura Turner to enjoy the comforts of home with views of the great outdoors.

BY JENNY DONELAN | PHOTOGRAPHY BY JOHN W. HESSION





duction, Owner driven spatial design, Sustainable building practices and Energy efficient construction) construction method.

"We didn't build a house just for the sake of building a house," Harold says. "We built it for ourselves but also as a demonstration project, as a kind of net-zero example for people who might want to do something similar."

He continues to take numerous measurements of the house's efficiency, and a great deal of documentation and helpful information can be found on the ROSE Cottage website (see the Resources on page 51).

In addition, Harold and Laura viewed ROSE Cottage as a way to try out new materials and ideas that weren't available when they built their last home in Goffstown thirty years ago. "Even

five years ago, not many people were talking about net-zero energy homes," Harold says. "Ideas and materials for energy efficiency are evolving at a rapid rate now, and the possibilities for creating a self-sustaining home are more numerous than before."

Aging in place

The Turners had another motivation for building a new home: they were now a family of two instead of four. With two grown children, Harold and Laura began considering a different home style where they could remain for the long term.

"The entire house was designed around aging in place," Laura says. That meant one-floor living, other adaptations and a home design that won't require a scientist to operate.

Facing page: The Turners' home features an open design: an eat-in kitchen flows into the dining area, which connects to the three-season room (in rear) when its NanaWall door assembly is open.

Above: An island with seating for six allows the Turners to entertain guests while preparing meals in the kitchen.





“We wanted a home that wasn’t so ‘smart’ that you can’t run it when you’re older,” Harold says. “We all know we won’t be as sharp as we think we’re going to be.”

Planning for a reduced footprint

The Turners started planning their new home about five years ago. From the start, they wanted to find land in Concord near Harold’s office, so his commute would be shorter. He can now drive, bike, or walk the approximately two miles to the office. Construction began in the summer of 2011 with the garage, which served as a dry storage space for the on-site contractors, as well as providing solar-powered electricity for the balance of the construction period via the photovoltaic (PV) panels on the roof.

The home’s main/upper level has a master suite and everything the Turners need to operate on a daily basis: kitchen, laundry, master suite, living and dining rooms. There are three steps into the house through a front or garage entry, but there is also a ramp leading from the garage to the side-entry door. Right now, the lower level of the house has two guest bedrooms along with a small kitchen, living room, laundry room and full bathroom.

Laura, who is also a kitchen designer, handled the interior design of the house, keeping

an eye on accessibility as well as aesthetics and energy efficiency. Some windows come closer to the floor than might be the norm, so a person in a wheelchair can see out. The shower is designed for wheelchair access. The floors are porcelain tile throughout (to accommodate wheelchairs and the radiant heating, and also for easier care and cleaning); in some rooms, the tile mimics the look of hardwood. Sylvain Dorais, owner of Custom Tile, LLC in Bedford, did the installation.

In terms of decor, Laura says she went for a neutral palette, using “little pops of color” with pillows and area rugs. One of the loveliest parts of the house is a many-windowed three-season room, which is separated from the dining area by an eight-by-twelve-foot glass sliding/folding door assembly by NanaWall. This “wall” is left open for the three warmest seasons and closed for the winter to conserve heat, except for a couple of weeks during the Christmas season. All exterior doors are Marvin Ultimate Clad French doors, which provide a visual connection to the outdoors. One of the major contributors to the project was neighbor and master craftsman Jeff Thurston of Thurston Millworks in Concord, who built the large timber trusses used in several exposed ceiling areas.

As a cabinet designer for the Turner Group (her company is C3 Supply, LLC), Laura put a lot

The buildings on the property include the house (at left) and a detached, carriage-style garage (above) with sixty photovoltaic solar panels.

Facing page: The dining area off the kitchen flows into the main living area (background) with its stone fireplace.



Top: The master bathroom includes a wheelchair-accessible shower, at left.

Above: The master bedroom is part of the one-floor living arrangement on the main/upper level of the house.

of thought into the kitchen. There is a T-shaped island with six chairs where visitors can hang out while the hosts are cooking. "It is so much fun to have people over for drinks and appetizers there," Laura says. In the kitchen, the island cabinets are antique white; elsewhere, they are stained dark cherry.

A self-sustaining home

According to the ROSE Cottage website: "The Concord climate, with its very cold winters and hot, sometimes very humid summers, required a mix of active and passive strategies to achieve cost-effective interior air conditioning. The structure utilizes the cool western breezes that flow through open power lines and over water during the summer. The lower level is naturally cooled with its earth berm on three sides."

Heating and cooling are provided by two Bosch 2-ton ground-source heat pumps connected to a horizontal ground loop system. Hot water is generated by a nine-panel Bosch/Buderus Logasol SKS 4.0 flat plate collector solar system that stores energy. One hundred percent of the electric power consumed in the house is generated by a PV system. During the winter, all the power generated on a monthly basis is utilized on-site. During the



A deck (with the three-season room in background) allows the Turners to enjoy their beautiful, natural surroundings.

other seasons, excess power from the PV system is fed daily to the local electric-utility company grid. Once a year, at the end of the first quarter, the net excess energy is calculated and can either be paid out to the Turners or banked for later consumption. According to Harold, he and Laura pay nothing for electricity and heat except for a small monthly fee for connecting to the grid. He is proud of the fact that the house doesn't rely on the grid—there is even a battery backup for when the grid goes down.

Craig Lazinsky, of Bosch Thermotechnology Corp. in Londonderry, which supplied the heat pumps and other solar hot-water equipment for the project, notes that today's homeowners are more aware of the need for energy efficiency. "There's a strong push because homeowners are beginning to realize the money they put into high-efficiency equipment [geothermal wells, etc.] will save them money in the long term," Lazinsky says.

Harold is quick to point out that he and Laura don't live in a radically different way. Their house isn't that different from non-net-zero houses in terms of daily operation. He even describes himself as fairly "conservative" in outlook. Energy conservation has the potential to become main-

stream. "Once you figure out that you can do something that is both economically feasible and sustainable, it's pretty conservative," he says.

That is the secret to the net-zero houses of the future, he says. Builders need to be able to offer these energy-efficient models, and people will start to want them. For this to happen, he says, "Government mandates don't work. It has to happen over time. Builders will start to say, 'OK, this is what the market wants. How do I do it?'"

In the meantime, Harold says, "There's no question that we've built something ahead of the current housing market, but that is already changing quickly with some major builders across the country offering net-zero or net-zero-ready models." **NHH**

Resources

Bosch Thermotechnology Corp.
552-1100 • boschheatingandcooling.com
C3 Supply, LLC 496-7712 • c3supplyllc.com
Custom Tile, LLC 682-4464 • silvain_d2005@hotmail.com
Marvin Windows and Doors marvin.com
NanaWall Systems, Inc. nanawall.com
ROSE Cottage Project
rcmzeroenergy.com/ROSE-Cottage-Project/overview.html
The H.L. Turner Group Inc. 228-1122 • hlturner.com
Thurston Millworks 226-2731 • thurstonmillworks.com

CREATING A TRULY Custom Home

COLLECTORS GIVE THEIR ANTIQUES NEW ROLES AT CENTER STAGE.

By DEBBIE KANE | PHOTOGRAPHY BY JOHN W. HESSON



The rooms in Ron and Barbara Sullivan's home are designed around their favorite pieces, like this *circa* 1870 French sideboard between the kitchen and dining room. The shelves hold toys and Lake Sunapee-themed memorabilia. The English grandfather clock dates to the 1850s.





Barbara Sullivan wanted a “cook’s kitchen,” and had specific ideas how to organize it, starting with the island—a 120-year-old counter from a general store. Sue Booth of Vintage Kitchens in Concord designed the kitchen around it. Booth used many of the couple’s antiques. “This kitchen is the ultimate blend of new and old,” she says.

AS OWNERS OF PROSPECT HILL ANTIQUES, a successful business in Georges Mills, Barbara and Ron Sullivan’s lives are intertwined with nineteenth-century English and Irish antiques. When the couple moved a few years ago, downsizing from a 110-year-old Victorian home, it wasn’t just a question of deciding what to keep and what to give away: the Sullivans wanted to showcase their favorite pieces and re-fashion others to suit their needs. Their home, near Lake Sunapee, is a beautiful example of how re-purposing antiques adds character and functionality.

Creating the home of Barbara and Ron’s dreams, however, required planning. The couple had been collecting antique pieces for future use, a process that takes patience and vision. “We really had to start with where we wanted to place furniture,” Ron says. A talented woodworker and tinkerer, he spent hours measuring, taping and noting in chalk where he wanted everything placed in the new home. “We had to think through everything, down to the light fixtures,” he says. “I knew the pieces and elements I wanted to use. We had to design all the spaces and walls to incorporate them.”



Barbara (left) and Ron Sullivan (center) worked closely with Sue Booth (right) of Vintage Kitchens to create a space that fit their lifestyle and incorporated antiques.

Working closely with Sue Booth of Vintage Kitchens in Concord and builder Brent Stocker of Stocker Woodworks in Sunapee, the Sullivans made their dreams reality. “Most people wouldn’t have the vision to make the changes necessary to create a house with such character,” Booth says. “Ron and Barbara did.”

Piecing together the house of their dreams

The Sullivans bought their home in 2011. Built in 2006 on a hill, it was a basic, three-bedroom house. “We love the location near the harbor, and we love Sunapee,” Ron says. “We thought if we

added on to the house and gutted the main floor, we could make it what we wanted.” The original dining room and a downstairs bedroom were transformed into a new kitchen; for first-floor living, the Sullivans added 1,200 square feet to create a master suite, including a bedroom, master bath, sitting area and laundry room.

The heart of the Sullivan home is the gourmet kitchen, a sunny, open space filled with antiques. Nearly every piece in the room, except for the appliances, has been refashioned to make it more functional in a modern home. Barbara loves to entertain and knew exactly what she wanted in





This page, top: The wall behind the Viking cooktop is made of two-inch, square, tin ceiling tiles. Barbara Sullivan finished the tin, creating a patina that picks up the warmth of the cabinetry and floors.

her kitchen. “Ron and I cook together a lot,” she says. “A six-burner range, a warming oven and a Sub-Zero refrigerator were on my dream list.”

She got them and more. The kitchen, which Booth calls the ultimate blend of old and new, was carefully planned. “The Sullivans weren’t afraid to rework an antique piece to meet their needs,” Booth says. The design began around the antiques the Sullivans wanted to use as well as a desire for a center island that accommodated guests but had surrounding space so they could cook together easily. The center island, formerly an old country store counter, became the kitchen’s focal point. Ron is especially proud of the island’s louvered doors, which once were mahogany window panels on a Victorian Pullman train car; he’d had them for years. The island and other



This page, bottom: The coffee station, next to the built-in Sub-Zero refrigerator, was created by removing the top of an antique Hungarian sideboard. Ron Sullivan added granite to the top of the cabinet to create a counter and the shelves above.

Facing page: The bead board on the kitchen walls came from drawer bottoms from a salvaged printer’s type cabinet. The granite countertops were honed to look and feel like leather; the floors are reclaimed oak beams. The lights over the island are from Pulley Lights in Great Barrington, Massachusetts.



Top: The high-ceilinged living room features beams created from harvested hemlock trees. The circa 1840 Irish antique pine fireplace surround was adapted by Ron Sullivan to fit the existing fireplace. The cabinet on the left is a 150-year-old Irish cheese cupboard.

Bottom: Ron designed and built this oak television cabinet, patterning it after an English corn cupboard and installing a hydraulic lift for the fifty five-inch television. Above hangs a century-old sign from a New York City pub.





kitchen countertops are low-shine textured granite; the center of the island is topped with butcher block from a friend's office.

Other antiques in the kitchen have been put to work. A Hungarian sideboard was topped with granite and transformed into a coffee station; it stands near the built-in Sub-Zero refrigerator (which opens using a bronze handle from the front door of a bank; "Less than half the cost of a new one," Ron points out). The wainscoting around the room was created from the bead-board drawers of an old printer's cabinet that Barbara found in a salvage yard. The distinctive backsplash behind the stove is from a section of tin ceiling, also found at a salvage store. The floors are made of reclaimed oak beams originally from a Massachusetts factory, but purchased and milled at Bingham Lumber in Brookline.

Thanks to Booth's design, it all fit together beautifully. Stocker told Ron he'd never installed a kitchen that went so smoothly.

A living space with a sense of surprise

Ron's love of building and re-purposing antiques is evident in every room. "I've been antiquing and recycling since I was twenty," he says. In the high-ceiling living room, he designed and built an oak TV cupboard (complete with hydraulic lift) and installed the *circa* 1840 Irish fireplace surround. In the dining room, he designed and built the hand-hewn cherry dining set and converted the front of a dish cupboard to a corner cabinet.

There's more of Ron's handiwork in the Sullivans' first-floor bedroom suite. A spacious hallway

opens onto the master bedroom, giving the space an element of surprise. Small alcoves with an antique chair, table and dresser give a sense of coziness. All the light fixtures are antique; the door thresholds are made of old church pews that Ron took apart and re-built.

Ron nearly outdid himself, however, creating the headboard of the couple's king-sized bed. Part of a set, the late-nineteenth-century pine headboard with a bamboo motif was originally fifty-inches wide. Ron sawed the matching footboard in half and attached the halves to either side of the original headboard. Result: a new headboard constructed for a few hundred dollars. "A headboard like this would now cost around \$3,000," Ron says.

The master bathroom is large enough to contain separate sinks for the couple (fashioned from an antique server and a former French boudoir dresser) as well as a six-foot cast-iron tub and a walk-in shower.

By integrating beloved antiques throughout their home, the Sullivans created a unique living space that embraces tradition and modern living. "Any house can be made special with a little thought and creativity," Ron says. "You have to trust your imagination." **NHH**

Left: The late-nineteenth-century pine headboard on the Sullivans' king-sized bed was originally fifty inches wide. Ron Sullivan sawed the matching footboard in half and attached the halves to either side of the headboard to create a new one.

Right: The spacious master bath includes an early twentieth-century stained glass window from Nova Scotia and an antique six-foot cast-iron tub. Even the towel bars—there are seven in the bathroom—are all antiques.

Resources

Bingham Lumber 673-4549 • binghamlumber.com
Prospect Hill Antiques 763-9676 • prospecthillantiques.com
Pully Lights (866) 320-8228 • pully-lights.com
Stocker Woodworks 763-2410 • stockerwoodworks@comcast.net
Vintage Kitchens 224-2854 • vintagekitchens.com

AND THE Winners ARE...

AT THE NEW HAMPSHIRE HOME DESIGN AWARDS, THE MAGAZINE
RECOGNIZED THE FOLLOWING OUTSTANDING RESIDENTIAL PROJECTS.



JURORS WERE:



Landscape architect Kris Bradner of Birchwood Design Group in Providence, Rhode Island.



Interior designer Kelly Taylor of Kelly Taylor Interior Design in Providence, Rhode Island.



Architect Stephanie R. Zurek of Union Studio Architecture & Community Design in Providence, Rhode Island.

WHEN IT COMES TO DESIGN, there's no "one size fits all"—that would take the fun out of the work that our state's talented architects and designers do. Noteworthy design comes in all shapes, sizes and styles, as the winners of the second annual New Hampshire Home Design Awards attest to.

I'm delighted to note that support and momentum for this competition had built throughout 2014. For that, we thank our capable and creative design community. Your work is the lifeblood that keeps this magazine fresh and inspiring for our readers, and the *raison d'être* of this event. I thank you from the bottom of my heart.

I also want to extend a deep thanks to the jurors of this year's competition, who all hail from Providence, Rhode Island: landscape architect Kris Bradner of Birchwood Design Group; interior designer Kelly Taylor of Kelly Taylor Interior Design; and architect Stephanie R. Zurek, AIA, LEED AP of Union Studio Architecture & Community Design. They were enthusiastic and more than generous with their time, and for that we are deeply grateful.

Winners were announced January 20 at a gala at the Radisson Hotel in Manchester, where the following awards were given. For those of you who couldn't make it, here's a look at this year's winners circle.

—Andi Axman



PHOTOGRAPHY COURTESY OF ROB KAROSIS

WINNERS' PROFILES BY ROSE ZEVOUS KING • TO SEE MORE IMAGES OF THIS YEAR'S WINNERS, VISIT NHHomeMagazine.com.



The office in a Portsmouth home designed by Lisa DeStefano of DeStefano Architects in Portsmouth—the home won this year's award for Excellence in Interior Design

EXCELLENCE IN ARCHITECTURAL DESIGN

WINNER: The Grantham Lake House

Yankee Barn Homes in Grantham
(800) 258-9786 • yankeebarnhomes.com

This custom-designed, barn-style, post-and-beam home draws inspiration from the architecture of classic New England barns as well as Yankee Barn Homes' forty-five-year-old roots. The 2,400-square-foot home effortlessly blends modern design ideas with traditional details. Features include an articulated, exposed timber framework; an upper-level family room with a light-emitting cupola; wide plank, wood floors; barn board accent walls; an open concept staircase; a 1,200-square-foot basement; and a Crown Point Cabinetry kitchen.

Versatile in design, the home's floor plan is appealing and can accommodate any lifestyle; there is an option—and space—for either a first-floor or second-floor master suite. With this flexibility, the home is perfect for a middle-aged or retired couple with one-floor living, or a young family with plenty of space for children's bedrooms and a study/media room.

Judges said: "This home represents the beauty of simplicity. The traditional barn form with traditional cedar siding houses a series of rooms that is well-defined and comfortable. The exposed timber on the interior clearly expresses the post-and-beam framing that accompanies the tradition of barn raising. The wood and steel staircase is nicely detailed and provides a welcoming approach to the second-floor living spaces."



PHOTOGRAPHY COURTESY OF STEFANIE MARTIN OF NORTHPeAK

EXCELLENCE IN BATH DESIGN

WINNER: Master Retreat

Renee Carman of Mandeville Canyon Designs in Exeter
321-0650 • mandevillecanyondesigns.com

An outdated master bathroom was transformed into a sanctuary ideal for pampering and romance. The new bathroom now includes an EcoSmart fireplace that looks through to the master bedroom; a seven-foot, walk-in shower with textured Italian tiles and rain-shower head; floor-to-ceiling tiles in cool blues, taupes and whites; a delicate glass chandelier; and an oversized tub. Custom cabinetry in creamy tones provides generous storage space for electronics and cosmetics, and allows the subtle, quartz-vanity countertops to glisten and remain clutter-free.

Judges said: "This bathroom renovation is an elegant transformation from a dated master bath to a serene retreat. The designer created a soothing space by employing restraint in the material selection and restricting [herself] to a limited palette. The fixtures and tiles exhibit a clear attention to detail. The floor tiles repeat the proportions expressed in the linear wall tile on a larger scale."



PHOTOGRAPHY COURTESY OF NAT REA

EXCELLENCE IN GREEN DESIGN



WINNER: Wonalancet Residence

Bob Butcher and Peter Wobber of BEAM Construction Associates, Inc.
in North Sandwich 284-6187 • beamconstructionassociates.com

Built on a winding, low hillock in an area of glacial kames and gravel terraces, this slightly less than 1,500-square-foot Wonalancet home is an extremely energy-efficient and comfortable structure. The home is Energy Star certified; is heated with efficient air-sourced heat pumps; and powered by renewable energy from a 7.2-kilowatt-per-hour photovoltaic array on the building's south-facing roof. The home produces slightly more energy than it uses. The HERS (Home Energy Rating System) rating is 22.

The homeowner's goals were that the home be energy efficient, cozy and easy to maintain; use no fossil fuels; and help house a large music and book collection. With those requirements in mind, the site development and construction materials were carefully researched and chosen. On-site gravel was utilized, and trees on the property marked for removal were cut, milled and used for building; additional lumber and shingles were locally sourced as much as possible. The exterior siding and trim is Eastern white cedar and left in its natural state to weather gracefully—no painting required!

Judges said: "This home achieves admirable efficiency without sacrificing the architectural details that express the tradition of building in northern New England. The exterior massing and detailing belies the well-insulated structure and advanced operating systems that allow the home to maintain a net positive energy usage. The project demonstrates that a return to locally sourced materials, an integration of technologies both old and new, and a sensitivity to the site can produce a building that blends seamlessly into its surroundings."



PHOTOGRAPHY COURTESY OF MONIKA O'CLAIR

EXCELLENCE IN HISTORIC RENOVATION

WINNER: New Hampshire Farmhouse

D. Scott Bell of Theo and Isabella Design Group in Sudbury, Massachusetts
(978) 443-7616 • theoandisabella.com

This Ashland home, originally built circa 1865 by a train-depot agent, is a true labor of love. Struck by lightning in the 1970s, the property's barn and mid-section went up in flames. Miraculously, the house survived; however, it remained untouched until new owners bought it in 2007. Over the next five years, the property was restored into a charming home, where period detailing and antiques blend with modern fixtures and appliances.

To maintain the integrity of this historic home, many of its original materials were salvaged. Original Southern yellow pine floorboards were refinished and stained; the exterior's asphalt shingles were removed, exposing the original clapboards (now painted in a soft gray color); original doors and hardware were preserved; and, after removing all wallpaper, horsehair plaster walls were saved with a layer of skim coat plaster. In addition, electricity and plumbing were replaced; energy-efficient, double-paned windows were installed; and a new gas fireplace and woodstove were added to the existing forced-air heating system.

Judges said: "This historic renovation showcases not only a vast undertaking and labor of love for the project team, but a perfectly thorough reconstruction that incorporates period detailing with modern and efficient building systems. The exterior maintains an aggregated massing true to homes built in the nineteenth century. The interiors are beautifully appropriate and are well done consistently throughout the house, from the kitchen to the powder room. It is evident that the team put a tremendous amount of work into bringing life back into an old, falling-down structure. The result is a new home rich with details that maintain the integrity of the original house."



PHOTOGRAPHY COURTESY OF MICHAEL J. LEE

EXCELLENCE IN KITCHEN DESIGN



WINNER: Reclaimed Farmhouse

Peter Ippedico of Crown Point Cabinetry in Claremont
(800) 999-4994 • crown-point.com

This spacious farmhouse kitchen blends original architecture and salvaged materials with new cabinetry crafted by Crown Point Cabinetry. The base cabinetry, finished in Farrow & Ball's Olive paint, complements the ruddy tones of the timber and floor. The wall cabinetry, finished in Farrow & Ball's White Tie, recedes into the light-colored walls, offering an expansive feeling. The island combines the old with the new, using original timbers—salvaged from the property's old carriage barn—to anchor and support the corners of the seating area. Other unique features include upper cabinets with chicken-wire panels; the bar area's stained, clear pine back-splash; and the kitchen's bead-board cathedral ceiling (the exposed hemlock and white pine beams came from the property and were milled in Drewsville).

Judges said: "This kitchen demonstrates a nice marriage of traditional details with a clean, understated aesthetic. The new cabinets and countertop provide an elegant contrast to the existing exposed ceiling beams and wood floors. The rough-hewn island legs and industrial light fixtures are a nod to the home's history. The new island in the center of the room is detailed like a piece of free-standing furniture original to the house and provides a gathering place on the fringe of the functional work zone."



PHOTOGRAPHY BY CROWN POINT CABINETRY

HONORABLE MENTION: Post-and-Beam Kitchen

Susan Crupi of David R. Crupi, LLC in Hollis 465-7003 • davidrcrupi.com

This renovated kitchen provides a wonderful space for entertaining, taking in stunning outdoor views and admiring the room's beautiful post-and-beam architecture (which had been covered up by the previous owners). The new kitchen includes a walk-in pantry; a handcrafted butcher-block table with polished granite counters; a soapstone sink and countertops; maple cabinetry in two finishes; and Sub-Zero refrigerator/freezer drawers. A spacious dining room area—centrally located between the kitchen and family room—takes advantage of the outdoor scenery and the cathedral ceiling above.

Judges said: "This simple kitchen design illustrates the beauty of working with a restrained, two-tone palette. The soapstone sink and countertops, granite wall tiles and stained maple island provide a strong contrast to the clear-finished maple cabinets, wood flooring and exposed post-and-beam structure. The design is extremely functional, providing a prep and cooking zone, and a separate but adjacent baking zone."



PHOTOGRAPHY COURTESY OF MIKE RIXON

EXCELLENCE IN INTERIOR DESIGN



WINNER: Striking Vistas

Lisa DeStefano of DeStefano Architects in Portsmouth 431-8701 • destefanoarchitects.com

Function and flair abound in this sophisticated Portsmouth home, located in an elegant, brick structure rising five stories above the Piscataqua River and downtown area. With such picturesque surroundings, the homeowners desired a place of peace and comfort.

Each room possesses a distinct character. The master bedroom, for instance, is done in cool whites and soft blues, creating a cloudlike effect. Wall-to-wall windows, eight-foot-high doorways and ten-foot-tall ceilings showcase the striking vistas; bold horizontal lines help keep the ceiling height from overpowering the space; and low, wooden shelving under the windows adds visual interest and dimension.

Judges said: "This downtown Portsmouth condominium is an exercise in creating individual spaces with distinct identities within an open plan, while maintaining a sense of continuity throughout. The design tucks the kitchen into the core of the space and uses two sets of windows that frame views out to the streets below as backdrops for the living and dining areas. The L-shaped kitchen island, appropriately-scaled furniture arrangements and simple lighting fixtures all work together to create defined cooking, eating and living areas in one harmonious, light-filled space. Low, built-in bookcases that line the exterior wall span the living and dining areas, providing an efficient storage and seating option while connecting these two distinct areas. The care for small details is evident in the millwork design and material selections."



PHOTOGRAPHY COURTESY OF ROB KAROSIS

EXCELLENCE IN OUTDOOR DESIGN

WINNER: Windemere Pool

Renee Carman of Mandeville Canyon Designs in Exeter 321-0650 • mandevillecanyondesigns.com

Designed for an active family with a busy lifestyle, this nature-inspired outdoor space offers a fun and relaxing vacation spot that does not require departing from home. Taking their cues from the woodland setting beyond, eco-friendly landscape elements and an organic look were chosen: a saltwater pool system is gentle on the body, and leaves skin smooth and silky; natural tile coping and Aberdeen pavers keep the area's surfaces cool to the touch, even on the hottest days; decking from Reysta mimics the look of tropical hardwood; LED starlights inset into the decking create a warm and welcoming atmosphere; and low-maintenance plants provide visual interest, as do the fire pit and waterfall.

Judges said: "Natural materials and man-made details are well integrated in this backyard retreat. The use of boulders and the water feature are well thought out. The design is able to borrow the mature background landscape to frame the pool area."



PHOTOGRAPHY COURTESY OF NAT REA

HOME OF THE YEAR

WINNER: Birch Bay House

Jeremy Bonin of Bonin Architects in New London
526-6200 • boninarchitects.com

With an exterior that addresses the context of the New Hampshire Lakes Region and an interior with a calm and clean ambience, this sophisticated Lake Sunapee Region home is the ultimate lakeside residence and retreat.

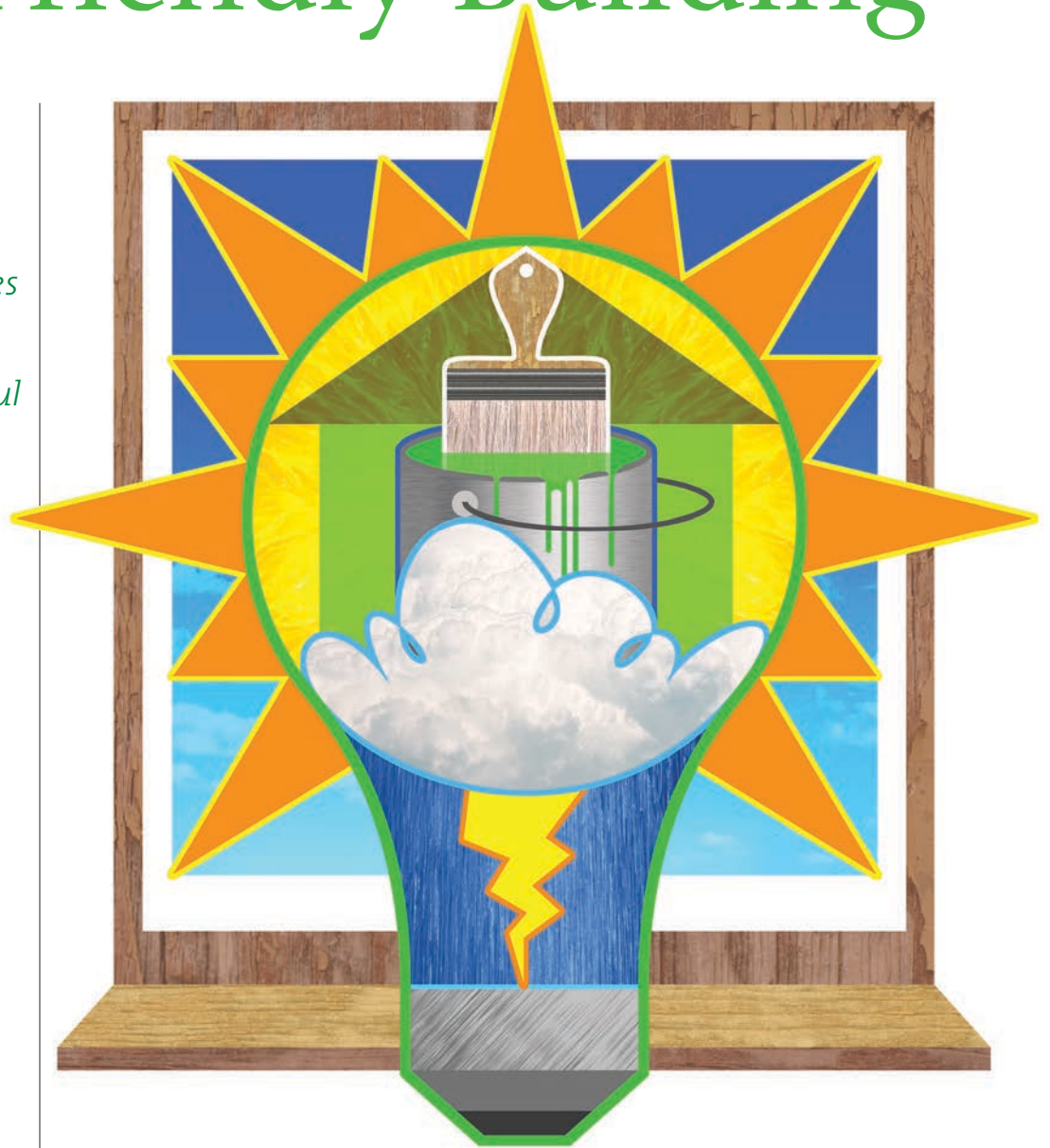
The homeowners wanted to maintain the natural privacy of the site while connecting the peaceful indoor spaces to the outdoors with a comfortable patio—defined by stone walls, intimate plantings and gardens—for family and friends to enjoy. Inside, the master suite, office, laundry and other living areas are located on the first floor, providing accessibility for retirement. The first floor incorporates ten-foot ceilings with tall windows and transoms, allowing natural light into the house on its northern and lake-view façade. The second floor includes guest bedrooms, a family room and a second office above the garage.

Judges said: "This home presents welcoming façades to guests coming from both the road and the water. The exterior massing provides a strong, well-composed elevation on the water side, while deflecting the garage toward the interior of the site. The use of traditional materials, the Shingle-Style detailing and the nicely landscaped yards all work together to create a timeless design that is wonderfully appropriate for the New Hampshire Lakes Region."



Eco-Friendly Building

In an effort to be kinder to the environment, designers of homes and gardens are making thoughtful choices.



When launching new projects, home design and building professionals are keeping Mother Nature in mind. How they bring their projects to fruition can have long-lasting effects on the world we all live in, so the key is to carefully choose products and practices.

"We're surrounded by toxins every day," says interior designer Lisa Teague of Lisa Teague Studios in Portsmouth. "Every bit each one of us can do to eliminate them is helpful."

NEW HAMPSHIRE HOME asked Teague, architect Shannon Alther of TMS Architects in Portsmouth and landscape architect Greg Grigsby of Pellettieri Associates, Inc. in Warner what green materials they're using in their work and why.

BY DEBBIE KANE | ILLUSTRATION BY ERIC GOODWIN

Shannon Alther

Partner, TMS Architects in Portsmouth



To architect Shannon Alther, “going green” means two things: 1) recommending and using efficient products; and 2) design-

ing an energy-efficient space that meets clients needs. “‘Green’ itself can mean being sustainable, like using insulation products made out of recycled denim,” Alther says. “It can also mean working with a company whose manufacturing processes use less fuel or other resources.”

How designers bring their projects to fruition can have long-lasting effects on the world we all live in.

With a growing number of energy-efficient products available—for example, energy-efficient windows and LED lighting—and companies championing greener production, it’s easier than ever for Alther and his colleagues to pick and choose solutions for clients.

Appropriate design is also key. Homes built in the 1980s and early 1990s were larger. That’s changed, as homeowners look for energy efficiency and better use of space. “We can save money on square footage by designing a smaller home that has the look or feel of a larger home and still meets the client’s needs,” Alther



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says. One example is the family dining area: many new homes no longer have formal dining rooms. Instead, family gathering spaces now incorporate an eat-in kitchen and an island where people can sit.

Alther finds clients are more interested in home styles that were popular in the 1920s or 1930s: smaller and better positioned to take advantage of natural elements, such as heating and cooling from the sun. Installing solar panels

or triple-glazed windows helps maximize those designs. "The old methods of home design and construction are still out there," he says, "and we have more products available to maximize efficiency."

PHOTOGRAPHY COURTESY OF ROB KAROSIS



This home on a hilltop was designed by Shannon Alther of TMS Architects in Portsmouth. The rear façade shows the metal roof with photovoltaic film between the ribs and solar/thermal apparatus under the metal roof. "This is the best of both worlds in one configuration," Alther says, because solar power provides electricity and hot water for the home.



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Lisa Teague

Principal, Lisa Teague Studios
in Portsmouth



A long-time advocate of environmentally friendly practices, Teague encourages her clients to freshen their homes by re-purposing pieces they already own,

whether this means recovering a chair or applying a new paint color. "I really try to re-purpose and use what my clients already have and make them new again," she says. "It's about remaking what you have as well as supporting local craftspeople."

This belief extends to Teague's stringent use of green products. After developing health issues from using traditional oil-based paints, Teague developed her own paint line, Quiet



Portsmouth-based interior designer Lisa Teague gave an antique chair new life with an unexpected paint and fabric treatment—she used her own brand, Quiet Home Paints, in Stomp and Schumacher's Imperial Trellis fabric.

PHOTOGRAPH BY JOHN W. HESSON

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Home Paints and the Quiet Nursery Collection. The paints are organic—free of volatile organic compounds (VOCs), solvents and pesticides. “I specify my own paints on projects now,” Teague says, “often creating custom colors based on my client’s needs.” Because her paints don’t contain harmful chemicals, Quiet Home Paints don’t have to be specially packaged for disposal; they can be poured down a sink drain although Teague recommends “donating leftover paint to local theater groups for set design.”

Some of Teague’s other favorite products include furniture made in the United States (such as Kravet) and American Clay, a plaster made from recycled marble dust and natural mineral pigments. “I try to support local businesses and the communities in which my clients live,” Teague says. “That’s how we keep our communities going.”

Greg Grigsby

*Senior Landscape Architect,
Pellettieri Associates, Inc. in Warner*



Landscape architecture is an inherently green business, Greg Grigsby says. “We’re ‘green’ because we’re trained to be sensitive to cultural and environmental features on our projects,” he says. To support low-impact residential development for site planning, Pellettieri Associates prefers using plants native to specific projects. This benefits the homeowner because native plants are more likely to thrive and are easy to maintain. Low-bush blueberry sod, for example, is an instant ground cover that provides attractive, low-maintenance erosion control on mountain or lakeside properties and is

already accustomed to the extremes of New England weather.

Pellettieri Associates has developed creative solutions for sensitive land-use areas such as wetlands and shoreland areas. A recent example is the firm’s work to minimize pedestrian impact to wetlands by creating boardwalks and further supporting them by installing helical piers, a foundation support (similar to large screws) that bears its load through soft or challenging soil.

Because clean water and water conservation are important, Grigsby often designs rain gardens and gravel wetlands—planted with water-tolerant plants and native shrubs, flowers and grasses—to naturally filter water runoff from roofs, driveways and streets. The gardens also allow rainwater to slowly seep back into the ground.

Grigsby uses reclaimed or recycled materials in projects whenever possible.



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Landscape architect Greg Grigsby of Pellettieri Associates, Inc. in Warner used reclaimed granite steps, weathered feature stones and regionally sourced flat stones along this sensitive lake-side environment. Low-maintenance, shade-tolerant understory plantings stabilize the site and maintain the wooded shoreline character of the property.

Reclaimed granite or local fieldstone is often used to pave walkways. Reclaimed rubber roof membranes are used to line “drip edges,” which are installed below the edge of a roof to move water runoff away from a home.

Expert advice

All three design experts agree: no matter what the project, there’s a way to incorporate green practices.

“Consumers in general can be really purposeful in their purchases,” Teague says. “We don’t have to be a disposable society if we purchase things carefully and love them for a long time.” **NH**

Resources

Lisa Teague Studios 493-4516 • lisateague.com

Pellettieri Associates, Inc.
(888) 826-2275 • pellettieriassoc.com

TMS Architects 436-4274 • tmsarchitects.com



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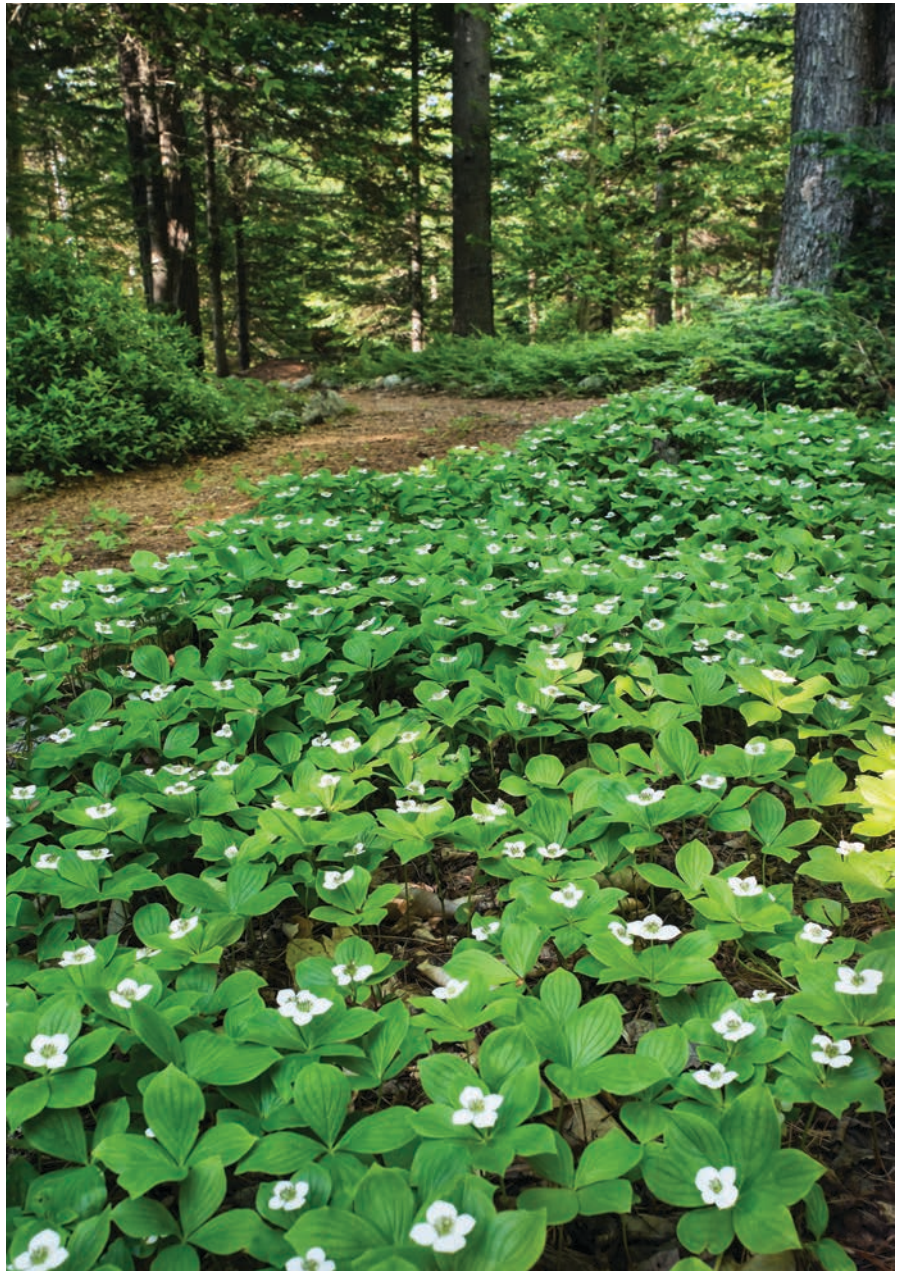
Wildflowers were the natural choice when the Hewitts restored the woodlands surrounding their home.

When Thelma and Jack Hewitt bought their home—located high on a New London hill—in 2000, the property still bore the marks of the devastating ice storm of 1998. Downed trees, broken branches and thick brush made it almost impossible to step into the woods near the house. “We could be standing three feet apart and not see one another,” Thelma says. Coupled with the leftover slash and huge brush piles from logging done in the early 1980s, there was quite a mess to deal with, but the Hewitts knew the property had great potential.

As they cleared away fallen trees, burned brush piles and made openings in the debris, special native plants began to appear. Working deeper into the New London woods, the Hewitts started building paths to connect the clearings where native flowers and understory plants were making a comeback. “Letting in a little more light made things decide to wake up and grow,” Thelma says. Velvet-leaved blueberries, native dogwood, pink and yellow lady-slippers, ferns, starflower, clintonia and painted trillium started to appear, and the woodland walk started to take shape.

Using their individual talents

The Hewitts’ partnership is an ideal one. Jack has an eye for the big picture, knowing which trees should stay and



Aptly named the Bunchberry Path, swaths of white bunchberries thrive in the moist, acidic soil and dappled sunshine of the woodland garden. White, dogwood-like bracts surround the actual flowers, which turn to red berries later in the season.

BY ROBIN SWEETSER | PHOTOGRAPHY BY NANCY BELLUSCIO



Homeowner and gardener Thelma Hewitt walks the gardens daily, clippers in hand. She has long been interested in native plants and keeps meticulous records, including a photo inventory of all her plants. She says she can't throw a plant away so she keeps expanding her gardens.

where the mini-meadows should be, while Thelma focuses more on the ground-level details. "Once the junk was gone, we could work on editing what was not of interest and adding plants to the ones we found," Thelma explains. This was where her knowledge and love of native plants could bloom.

No stranger to wildflowers, Thelma has long been a member of the New England Wild Flower Society (NEWFS). She first visited Garden in the Woods, NEWFS's botanic garden of native plants in Framingham, Massachusetts, in 1969 with her young children and was amazed by the beauty of the plantings. To learn how to care for the many native plants growing at their home (then in Dover, Massachusetts), she took a class taught by Kathryn "Kitty" Taylor, longtime NEWFS president and a founding member of the North American Rock Garden Society (NARGS). Thelma ended up volunteering in Taylor's garden.

"She trained me well," Thelma says. "I learned only the Latin names and how to care for the plants. It was not only an education but an honor to work with Kitty, and we became good friends."

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Top: The back terrace, designed by Kristian Fenderson of Acworth, is the perfect spot for entertaining. Plantings include a Kousa dogwood on the left, a bed of dwarf conifers with a weeping hemlock in the center and a tree lilac in the square bed near the conservatory.

Above: Thelma and Jack Hewitt often eat their meals in the conservatory where they can enjoy year-round views of some of their gardens.

Left: Native yellow *Clintonia borealis*, also the called bluebead lily for its blue, berry-like fruit, contrasts nicely with the pink rhododendron 'Sweet and Lovely'.



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After the Hewitts moved to Woodstock, Vermont, Thelma was instrumental in the project to save the Eshqua Bog, in Hartland, Vermont, from development; she and Jack helped maintain trails and construct boardwalks there. She was made a NEWFS honorary trustee after having served for twenty-eight years as a trustee and many years as treasurer. In 2009, she organized The Fells Chapter of NARGS, of which she is president and has served twelve years on The Fells board of directors.

“The key to success with native plants is putting the right plant in the right place,” she says. So in New London, she took full advantage of the acidic soil and dappled to full shade to add plants that were suited to the existing conditions.

The woodland garden

At the entry to the woodland path, there are four species of trillium, pink lady-slippers, jack-in-the-pulpit, native



Painted trilliums were one of the first wildflowers to re-emerge after the Hewitts cleared away the storm debris and slash from the woodland garden area.



Left: Jack-in-the-pulpit (*Arisaema*) is an adaptable grower but it is most at home in a moist, woodland environment. Center: Purple fringed polygala, also called gaywings, is often mistaken for an orchid. Right: Yellow lady-slippers grow in the hidden picnic room garden and have popped up along the path leading to the rockery.

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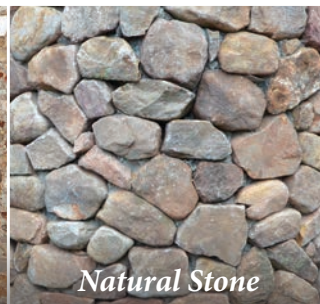
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In the rock garden, tiny *Saxifraga apiculata* 'Alba' sends up its white flowers in the spring. Spiderweb hens and chicks fill in the crevices and blossom later, while the pink buds of *Daphne cneorum* are just starting to open.

Pachysandra procumbens, Carolina rhododendron, deer-resistant *Pieris floribunda* and *Phlox stolonifera*.

"I like to have a lot of variations of plants of the same genus," Thelma says, as she points out the many types of ferns and species of Solomon's seal.

The Bunchberry Path is aptly named for the carpets of bunchberries that line both sides and even extend into the path in spots. "They were called *Cornus canadensis* but have been renamed *Chamaepericlymenum canadensis*, a name that is larger than the plant,"

Thelma says with a laugh. Some other early spring bloomers are bloodroot, twinleaf (*Jeffersonia diphylla*), mertensia and trailing arbutus.

The rock-lined path, which is wide enough for Jack's tractor to pass through, continues south past partridgeberries; *Galax urceolata* with its glossy green leaves; its cousin *Shortia galacifolia*; primroses; campanulas; a spreading silverbell tree; the unique-looking, white, one-flowered wintergreen (*Moneses uniflora*); and pink twinflowers. There is a slope

of rhododendrons including *R. maximum* and *R. catawbiense*, some late-blooming azaleas, and kalmias 'Olympic Fire' and 'Keepsake'.

In the opening where several paths converge, a sitting area is located behind an island planting that includes hepatica, double pink anemonella and shooting star (*Dodecatheon*). From here, the azalea path loops back toward the northeast. Rare plants, such as *Anemone multifida*, grow along with azaleas, Carolina rhododendrons, fothergilla, enkianthus and creeping snowberry. Golden-star (*Chrysogonum virginianum*) is repeated in several locations because it blooms longer than many plants and tolerates a wider range of light.

There is a hidden picnic room, complete with table and chairs, that is carpeted with twinflowers and bordered with more rhododendrons, tiarella, fringed polygala, double white trillium 'Flore Pleno', leucothoe 'Silver Run' and bloodroot. "The pink lady-slippers, which don't like to be moved, just put themselves along the edge of the path once the light was right," Thelma says. "The effect is quite magical."

The rock garden

The path through the woodland garden eventually breaks out of the shade and leads to the sunny rock garden north of the house. This northeast-facing slope was once a dumping ground for stumps, trees and rocks that were cleared away to build the house. "It was a mess," Thelma says. "You couldn't even walk in there without suddenly sinking up to your hips."

The slope is quite steep, so Landforms Limited of Bow was called to bring in soil. Thelma and Jack laid out the rocks for the planting beds and Landforms' landscape architect Peter Schiess positioned the larger stones and built several sets of steps. The northeast orientation is perfect for a sheltered rock garden. "The snow blows in here

in the winter, protecting the plants from damaging freeze-thaw cycles,” Thelma says. “It is the perfect habitat for alpine.”

As is the case in the woodland garden, Thelma has more plants in the rock garden than can possibly be included in this article, but a few of her favorites are the ramondas—hardy plants in the African violet family that she tucks sideways into rock crevices. This keeps water from pooling in their centers and rotting them. She has a huge colony of red trillium, daphnes, lewisias in many



Don't be fooled by the delicate look of these foam-flowers (*Tiarella cordifolia*). They are tough cookies and can take a sunnier location than many other woodland natives. Thelma Hewitt has them growing in mixed company with *Uvularia grandiflora* and bloodroot.

shades of pink, dwarf Korean fir (*Abies koreana* 'Cis'), mini-hostas and *Iris cristata*. There is a carpet of black crowberry (*Empetrum nigrum*) underneath the group of slow-growing *Yakushmanum* rhododendrons and two beautiful Japanese maples—one red, the other green.

One section of the rock garden is tufa rock, perfect for lime-loving alpine. “The soil is very well-drained, but the porous tufa holds just the right amount of moisture for these gems,” Thelma says. She has planted seeds in cracks and in holes she drilled in the rocks, and is experimenting with tucking some plants



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into vertical crevices between upright stones and others between horizontal stones to see what works best. In this area, she grows many varieties of little saxifrage plants that bloom early in the spring. There is a bench at one end of this garden where Thelma and Jack, who don't do

a lot of sitting since they do all the maintenance and gardening themselves, will take a minute to relax and enjoy the tiny primroses and gentians when in bloom.

Other gardens

Near the barn, there is a semi-circle of "traditional" perennials, including peonies, astilbes and Thelma's great-grandmother's yellow rose. Jack loves this garden, but Thelma says she does more work on this small planting than on all the rest of the gardens combined.

"Woodland natives are truly low- or even no-maintenance plants. Many of



Looking up toward the house from the path to the rockery, there is a vigorous stand of dwarf mountain laurel *Kalmia latifolia* 'Tinkerbell' and a Japanese maple *Acer palmatum* 'Ever Red' (one of the few non-native plants on the property) growing on the hillside.



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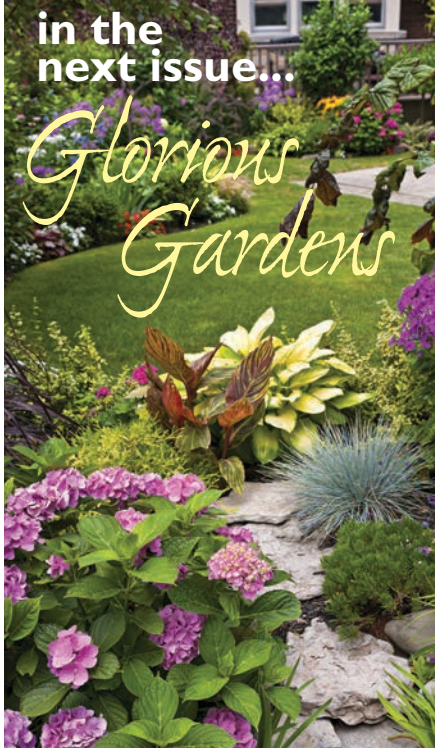
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them bloom early in the spring and then fade away gracefully—no dead-heading or cutting back necessary,” she says.

At the rear of the house is a wide stone terrace created by landscape designer Kristian Fenderson of Acworth. The terrace features a low wall on one side that doubles as extra seating when the Hewitts entertain or host garden-club tours. In planting beds at one end of the terrace, Thelma showcases some of her dwarf conifers—such as weeping hemlock (*Tsuga canadensis* ‘Pendula’), *Chamaecyparis obtusa* ‘Nana’ and *C. pisifera* ‘White Pygmy’—that contrast nicely with the blue of *Picea glauca* ‘Blue Pygmy’ and yellow-tipped *Picea orientalis* ‘Tom Thumb’.

The conservatory borders on this terrace and close to its foundation, Thelma has narrow beds holding some of her choice plants: anemone ‘Schoff’s Double Pink’, which blossoms

from early April into July; double white trilliums ‘Flore Pleno’, which Jack says are spectacular in bloom; and gentians, which were gifts from Thelma’s friend, author Larry Newcomb. There are globe daisies (*Globularia cordifolia*), which “bubble up like blue pom-poms,” Thelma says, and evergreen phylliopsis ‘Sugar Plum’ with long-lasting pink flowers early in the spring. “The soil here is super-well-drained,” she says, “perfect for alpiners and tiny rock garden penstemons.”

Enjoying the land

As you can guess, deer love these gardens and can do a bit of damage. The Hewitts use a product called Liquid Fence to deter the animals. Thelma and Jack also have problems with voles and porcupines. On the positive side, the native plantings provide food, nectar and habitat for other local wildlife, birds, butterflies and insects.

The Hewitts enjoy their property year-round and have developed more than two miles of trails in the woods for hiking and snowshoeing.

It seems only fitting that in 2010, the Hewitts won an award from NEWFS named for their friend: the Kathryn S. Taylor Award for Private Gardens. **NHH**

Resources

Broken Arrow Nursery
(203) 288-1026 • brokenarrownursery.com

Cady’s Falls Nursery
(802) 888-5559 • cadysfallsnursery.com

Kristian Fenderson 835-6439

Found Well Farm 228-1421 • foundwellfarm.com

Landforms Limited
(855) 251-4665 • 228-2858 • landformsltd.com

Mason Hollow Nursery
878-4347 • masonhollow.com

New England Wild Flower Society
(508) 877-7630 • newenglandwild.org

North American Rock Garden Society, Fells Chapter
763-4789 • nargs.org

Spring Ledge Farm
526-6253 • springledgefarm.com

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march

MARCH 1–6, 8–13

Dine Out Boston

More than two hundred Greater Boston restaurants offer two weeks of special three-course *prix fixe* menus for lunch and dinner, as well as a two-course lighter lunch at many of the participating restaurants. All participating restaurants are donating a \$100 certificate to be auctioned to benefit a charity. Lunches range from \$15 to \$25; dinners from \$28 to \$38.

bostonusa.com/visit/dineoutboston

MARCH 5

Simply Sicily with Mary Ann Esposito

As part of Boston University's Seminars in Food, Wine & the Arts, *Ciao Italia* host and NEW HAMPSHIRE HOME columnist Mary Ann Esposito demonstrates a variety of culinary treasures from Sicily, such as *sfincione*, *arancini* with ragu, eggplant caponata over oven-baked swordfish, and a vibrant fennel and citrus salad. This enticing menu will be expertly paired with wines selected by Guy Esposito. 6 p.m. Registration is \$80, which includes a book. Boston University • 808 Commonwealth Avenue in Boston • bu.edu/foodandwine/seminars/tastings-demonstrations

MARCH 7

History of Camellias in Boston

Many large estates in the Boston area featured large glass greenhouses and significant collections of camellia trees. Discover the rich history of camellia cultivation from the late 1700s through the 1900s at this illustrated lecture by Lyman Estate Greenhouses Manager Lynn Ackerman. 2–3 p.m. Admission is \$5; Historic New England members are admitted free of charge.

Lyman Estate • 185 Lyman Street in Waltham, Massachusetts • (617) 994-5912
historicnewengland.org

MARCH 7

Starlit Snowshoe Tours

Experience the wonder of a nighttime winter walk led by an Appalachian Mountain Club Naturalist. Hikers use their senses (not flashlights) to navigate the trails while listening for owls calling. Reservations required. 7–8:30 p.m. Tickets are \$12; \$35 for a family of four or more; hikers younger than age twelve are admitted free of charge.

Great Glen Trails

1 Mount Washington
Auto Road in
Gorham

466-2333

greatglentrails.com



MARCH 11–15

Boston Flower & Garden Show

With the theme "Season of Enchantment," the show is set to the backdrop of spectacular garden displays by cutting-edge landscape professionals and area nurseries. Events include lectures and demonstrations by top garden writers, industry experts and local chefs; a diverse marketplace, featuring thousands of plants and hundreds of the newest gardening products; and new events designed to illustrate the changing landscape of gardening.

Seaport World Trade Center in Boston
(800) 258-8912 • bostonflowershow.com



MARCH 14, 21–22, 28–29 AND APRIL 4

The New Hampshire Maple Experience: The Rocks Estate

The Rocks Estate—a 1,400-acre property, owned by the Society for the Protection of New Hampshire Forests—opens to explore the history of maple sugaring as participants tap trees, make syrup, enjoy horse-drawn wagon rides through the scenic Rocks property and taste maple sugar treats. The event takes place in renovated historic building, which features a working sugarhouse and museum with a collection of sugaring artifacts.

4 Christmas Lane in Bethlehem • 444-6228
therocks.org

MARCH 22

Exploring the Back Stairs: A Lecture and Tour

Although domestic servants made everyday life in grand homes possible, their identities and roles in the household have long been hidden. A lecture by Jennifer Pustz, museum historian at Historic New England, illustrates the diversity of domestic service in New England over the nineteenth and twentieth centuries by focusing on New England's Castle Tucker, Roseland Cottage and the Codman Estate. Period domestic manuals, ephemera and other historic materials bring the lives of servants and their relationships with their employers to light. After the lecture, Stonehurst Curator Ann Clifford describes servant life at Stonehurst, the seasonal country home of housing reformer Robert Treat Paine and his family. Spring coincided with the family's annual move to Stonehurst, a particularly labor-intensive time for Paine's servants and the ultimate test of Paine's reform theories. Registration required. 1–3 p.m. Admission is \$15; \$10 for Historic New England members.

100 Robert Treat Paine Drive in
Waltham, Massachusetts • (617) 994-5912
historicnewengland.org

MARCH 28–29

New Hampshire Maple Weekend

More than sixty sugarhouses across the state participate in this open house weekend. Learn how maple syrup is made and the modern methods used to carry on this ancient tradition. Enjoy free samples, horse-drawn rides, sugar on snow, pancake breakfasts and more.
nhmapleproducers.com

MARCH 28–29

Seacoast Home and Garden Show

The twenty-first annual show features an artisan marketplace, a garden marketplace, the Meet the Chefs cooking series and more than 220 exhibitors with seminars and clinics. Sponsored by New HAMPSHIRE HOME. Saturday, 10 a.m.–6 p.m.; Sunday, 10 a.m.–4 p.m. Admission is \$8; \$6 for seniors age sixty-five and older; \$5 for children age six to sixteen; and children younger than six are admitted free of charge.

Whittemore Center Arena • Main Street in Durham
(866) 295-6438 • seacoast.newenglandexpos.com

MARCH 29

Wallpaper 101: Explore New England's Largest Wallpaper Collection

Enjoy a colorful tour of historic wallpaper with Peggy Wishart, who has worked to catalogue Historic New England's wallpaper collection of more than six thousand individual samples of wallpaper, historic photographs of wallpaper *in situ*, and ephemera dealing with the wallpaper industry. Take a crash course in New England wallpaper evolution: learn how to tell the difference between block-printed paper and later machine prints, or a twentieth-century reproduction wallpaper and its

The *Seacoast* Home & Garden Show

March 28 & 29, 2015

Whittemore Center Arena, UNH, Durham, NH



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NewEnglandExpos.com

MARK YOUR CALENDAR!

nineteenth-century original. 1–3 p.m. Tickets are \$10; \$5 for Historic New England members. Sarah Orne Jewett House Museum and Visitor Center • 5 Portland Street in South Berwick, Maine (207) 384-2454 • historicnewengland.org

MARCH 31

The Best Flavor & Fragrance For Your Garden

In this Herb Society of America Northeast Seacoast Unit program, join nationally recognized horticulturist

Holly Shimizu in a discussion of the best plants for your garden, how to grow them, where to place them in the garden, which parts to use and seasons of interest. Registration required. 7 p.m. Admission is \$8; \$5 for Strawberry Banke Museum or Herb Society members.

Strawberry Banke • 14 Hancock Street in Portsmouth • 433-1100 • strawberrybanke.org



april

APRIL 9–18

Restaurant Week—Portsmouth

This biannual culinary event features special three-course *prix fixe* menus at participating restaurants throughout Portsmouth and the Seacoast. Some of the many participating restaurants include the Black Trumpet Bistro, the Blue Mermaid Island Grill, Brazo, Jumpin' Jay's, The Library Restaurant, Mombo, the Orchard Street Chop Shop and Radici. Lunches are \$16.95; dinners \$29.95. portsmouthchamber.org/restaurantweek.cfm



APRIL 17

2015 Statewide Historic Preservation Conference

Amid new trends in population, the economy, housing, transportation and climate, this statewide gathering—titled “Keeping Our Place: New Realities for Historic Preservation in New Hampshire”—examines what these changes mean for the preservation and protection of New Hampshire's historic buildings and community character. Through workshops, lectures and tours, participants can learn from experts as well as see examples of how communities and organizations can leverage their historic assets to strengthen local economies, promote social interaction and build a more resilient future. 9 a.m.–5 p.m. Concord City Auditorium • 2 Prince Street in Concord • 224-2281 • nhpreservation.org

APRIL 19

Baby Animal Day

Meet Billings Farm's newest additions during family-centered programs with lambs, chicks and calves. Other events include wagon rides, heirloom seed programs and tours of the 1890 farmhouse. 10 a.m.–3:30 p.m. Route 12 and River Road in Woodstock, Vermont (802) 457-2355 • billingsfarm.org

APRIL 21

Celebrate with Mary Ann Esposito

Mark *Ciao Italia's* twenty-fifth anniversary with a special dinner and wine, planned and introduced by Mary Ann Esposito. The night opens with cocktails and a book signing before dinner, and finishes with dessert. The event is hosted by New Hampshire Public Television and the venue is TBA as we go to press. Check NHPTV's website for details. nhptv.org/ciaoitalia



APRIL 25

Earth Day Volunteer Garden Cleanup Day

Join Strawberry Banke's inspired community of garden volunteers and help bring new life to the Historic Gardens. Come in all-weather work clothes, and bring gardening tools, gloves and a potluck dish. A potluck lunch and Slow Food Seacoast heirloom seed giveaway follows. Rain date of April 26. 8:30 a.m.–12:30 p.m. cleanup; 12:30–1:30 p.m. potluck.

Strawberry Banke • 14 Hancock Street in Portsmouth • 433-1100 • strawberrybanke.org

APRIL 25

Vernal Pool Adventure Walk For Families

Join Lake Sunapee Protective Association (LSPA) Education Director Kathleen Stowell to discover who lives at one of The Fells vernal pools and why. Waterproof footwear recommended. 1–2:30 p.m. Tickets are \$5; members of The Fells or LSPA are admitted free of charge.

The Fells • 456 Route 103A in Newbury • 763-4789 thefells.org

ongoing

“A Quiet Hour” Writers Group

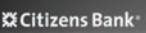
In 1908, Sarah Orne Jewett wrote to her friend and budding author Willa Cather, “Do not hurry too fast in these early winter days—a quiet hour is worth more to you than anything you can do in it.” She advised her friend to “keep and guard and mature your force, and above all, have time and quiet to perfect your work.” Enjoy a quiet hour in Jewett's home to mature your force as a writer. Facilitated by former poet laureate of Hampshire County, United Kingdom, Brian Evans-Jones, this group serves to inspire and nurture writers of all levels and genres. The first Monday of each month through May. 6–7:30 p.m. Admission is \$5; \$4 for Historic New England members.

Sarah Orne Jewett House Museum and Visitor Center • 5 Portland Street in South Berwick, Maine (207) 384-2454 • historicnewengland.org



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NEW HAMPSHIRE HOME is always on the lookout for events that may interest our readers. If you have one to submit for consideration, send details to editor@NHHomeMagazine.com.

Please note that calendar production occurs two months *before* each issue is published. Calendar events can be self-posted on our website at any time by using the *Submit an Event* link at NHHomeMagazine.com.

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Falling in Love Again

TO BORROW FROM HEMINGWAY, when it comes to love, first slowly, then all at once. So it was with my marriage, and so it is with my house.

I came to Peterborough twenty years ago from Philadelphia, following my soon-to-be wife and two small children. It was a reboot to country living, complete with a country home. The house we found was a perfect 210-year-old Colonial, classic in its setting and surrounded by acres of woods and fields. Like my marriage, our house began as a powerful romance, but as usually happens with love, reality came sneaking through a leaky door. An old house needs lots of attention, whether repair or plants for landscaping, requiring time or money, and usually both.

Because I was phenomenally inadequate in all things handy, I chose payment over fixing it myself. My one foray into a simple plumbing issue had our plumber handing my wife a bill for \$400, chuckling as he advised, "Take the tools away from the boy."

In spite of my lack of skill, our house turned into a home, as the old structure merged with wonderful memories. We raised two kids, had lots of celebrations, hosted visitors from all over the world and got married in the back yard. The kitchen graced Tibetan monks, Native American drummers, a Nobel Peace Prize winner and Barack Obama.

Once the kids left for college, however, the place started to feel "big." There were too many problems that cost too much money and too few bodies living under the roof; a familiar story. As we seriously considered smaller options, something in my heart began to shift ... I started to fall out of love with our home.

For twelve months, all I saw were the problems: drafty windows, heating bills, garden costs and never-ending shoveling during two brutal winters. I was done.

But a house divorce is not so easy following a life well-lived. After much back and forth, I realized I just wasn't ready.

The stars, the fields, the coyotes calling at night, all were not yet done with me.

The mind is a funny thing. When you cognitively commit to separation, detachment is what naturally occurs. Love, like memories, is designed to fade. Once you think, "I'm outta here," reattachment is not such an easy task. I wanted to recommit, but I had this problem: I couldn't figure out how to fall back in love with my house.

I decided I had only one option. I needed to double-down. So we painted the inside and made everything bright. Then we redid our kitchen to be shiny and gorgeous. Our bathroom? Never liked it, and we changed that, too. Rebuilt our deck to twice the size. I even made a very special room just for me. My wife calls it the "Dave Cave."

Today, I am sitting in that room, overlooking some woods

we just cleared for field and the beginnings of a new and larger garden. I am re-creating my vision and following what feels right.

My wife thinks I'm crazy, but I know that love is never a one-and-done thing. That's an affair. In love, first you commit—and then day by day, you recommit—to the person or dwelling that originally won your heart. At first slowly, then all at once. **NH**



By DAVID BAUM | Illustration by CAROLYN VIBBERT



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